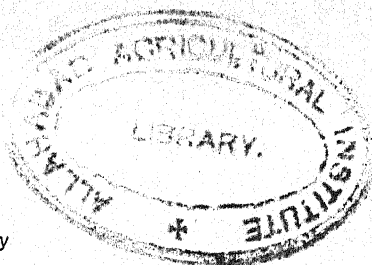


GOLDSMITH'S
SHE STOOPS TO CONQUER

WITH
INTRODUCTION AND COMPLETE NOTES



By

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SHE STOOPS TO CONQUER;

THE MISTAKES OF A NIGHT

A COMEDY

She Stoops to Conquer.....

It never fails to transform a theatreful of utter strangers into a genial and friendly party, everyone wishing he could find himself a guest in the old country house of Squire Hardcastle.....

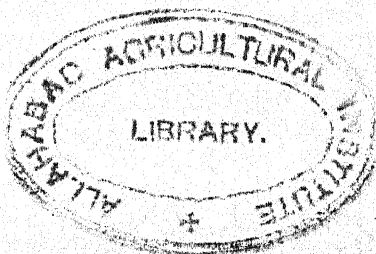
Osgood.

A piquant observation, elements of ingenious and new realism, a welling forth of pleasantry that never dries up, and bathes even the rare moments when emotions could rise—all go to make this charming comedy an unalloyed source of amusement.

Legouis and Cazamian.

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GOLDSMITH'S LIFE AND LITERARY WORKS

- 1728.....Born.
- 1734.....Sent to school.
- 1744.....Entered Trinity College.
- 1749.....Graduated from Trinity College, Dublin.
- 1752.....Goes to Edinburgh.
- 1755.....Travelled through France, Italy and Switzerland.
- 1756.....Returns to England.
- 1757.....Contributes to 'Monthly Review'.
- 1759.....THE BEE.
- 1760.....THE CITIZEN OF THE WORLD.
- 1762.....THE VICAR OF WAKEFIELD.
- 1765.....THE TRAVELLER—ESSAYS.
- 1766.....Published Vicar of Wakefield.
- 1768.....THE GOODNATURED MAN.
- 1770.....THE DESERTED VILLAGE.
- 1773.....SHE STOOPS TO CONQUER.
- 1774.....Died.



OLIVER GOLDSMITH

Early life

OLIVER GOLDSMITH was born on the 10th of November, 1728, at Pallas, a village about two miles from the small town of Ballymahon, in the country of Longford. He was third son and sixth child of the Rev. Charles Goldsmith and Ann his wife. His father's family were of English descent, and appear to have furnished clergymen to the Established Church for several generations. From the entry of their children's births in the family Bible, his parents appear to have removed to Lissoy about the year 1730, when his father was appointed to the rectory of Kilkenny-west. The village of Lissoy,—which has been generally considered the place of the poet's birth, and certainly the

"Seat of his youth, when every sport could please,"

—is in the county of Westmeath, very near the borders of Longford, and about six miles from Athlone. Here the boyish days of the poet were passed, and here his brother—the Rev. Henry Goldsmith—continued to reside after his father's death, and was residing when the poet dedicated to him "The Traveller."

At Lissoy—or Auburn, as it is sometimes designated—may still be found some few traces of the poet's remembrances of the scenes of his childhood, as depicted in "The Deserted Village." The village is on the summit of a hill. At the distance of about a mile is

"The decent church that tops the neighbouring hill."

We are told that

"The hawthorn bush with seats beneath the shade,
For talking age and whispering lovers made,"
Was flourishing with in existing memories.

and on the opposite side of the road, upon a tree, hangs the sign of *The Pigeons*, a little inn of the place. The *Three Pigeons* is the sign of the ale-house in which Tony Lumpkin plays the hero in "She Stoops to Conquer."

After receiving the elements of education from the village schoolmaster, he was, at an early age, sent to the diocesan school at Elphin, to prepare him for some mercantile employment. His fondness for rhyming, combined with some other manifestations of wit, however, excited some hope that he was deserving of encouragement, and he was thereupon removed to a school at Athlone, where he stayed two years, and then placed with the Rev. Edward Hughes.

By the aid of his uncle, the Rev. Thomas Contarine, and some assistance of other relations, Goldsmith was admitted a sizar of Trinity College, Dublin, June 11th, 1745. He soon quarrelled with his tutor, and absented himself from college, but returned, and at the Christmas examination obtained a premium, and on the 27th of February, 1750, took his degree.

Yielding to his uncle's wishes, he now consented to enter holy orders ; but on application to the bishop he was rejected, from what cause it is unknown. He then became a tutor in the family of a private gentleman of the neighbourhood—a vocation certainly not suited to his tastes or habits, and of course, the engagement lasted but a short time. His uncle then determined on sending him to London, to keep his terms at a Temple, for the purpose of preparing him for the profession of the law ; but stop-

ping at Dublin on his way, he lost in gambling the whole of the money necessary for his journey, and returned without a penny. His uncle's kindness was, however, not yet exhausted, and after forgiveness, he sent him to Edinburgh to study medicine ; from Edinburgh, after a stay of two years, he went to Leyden to complete his medical studies ; and at the expiration of some few months, having exhausted his funds, he started on a tour of Europe ; having, according to his own statement, but one spare shirt, a flute, and a guinea ; trusting entirely to his wits for support.

Travels.

The following passage in "*The Vicar of Wakefield*" is supposed to describe his own travels : "I had some knowledge of music, and now turned what was once my amusement into a present means of subsistence. Whenever I approached a peasant's house towards nightfall, I played one of my most merry tunes, and that procured me not only a lodging, but also a subsistence for the next day." He thus by expedients worked his way through Flanders, parts of France, Germany, and Switzerland—where he composed a portion of "*The Traveller*." He finally reached Padua, where he stayed six months ; and at that city it is supposed he took his medical degree. While in Italy, hearing of the death of his uncle and benefactor, he turned his steps towards home, and landed at Dover in the autumn of 1756, having been absent about twelve months.

Return.

His situation was not much mended on his arrival in London, at which period the whole of his finances were reduced to a few halfpence. What must be the gloomy apprehensions of a man in so forlorn a situation, and an

utter stranger in the metropolis ! He applied to several apothecaries for employment ; but his awkward appearance, and his broad Irish accent, were so much against him, that he met only with ridicule and contempt. At last, however, merely through motives of humanity, he was taken notice of by a chemist, who employed him in his laboratory.

In this situation he continued till he was informed that an old friend—Dr. Sleigh—was in London. He then quitted the chemist, and lived some time upon the liberality of the doctor : but, disliking a life of dependence on the generosity of his friend, and being unwilling to be burthensome to him, he soon accepted an offer that was made to him, of assisting the late Rev. Dr. Milner, in the education of young gentlemen, at his academy at Peckham. During the time he remained in this situation, he gave much satisfaction to his employer ; but as he had obtained some reputation from criticisms he had written in the *Monthly Review*, he eagerly engaged in regular employment on that work with Mr. Griffith, the principal proprietor.

Life in London.

He returned to London, with the determination of making a livelihood by literature. His first piece of composition was "An Enquiry into the Present State of Polite Learning in Europe," which was published anonymously in 1759. We have a more particular account of these lodgings in Green Arbour-court from the Rev. Thomas Percy, afterwards Bishop of Dromore, and celebrated for his relics of ancient poetry, his beautiful ballads, and other works. During an occasional visit to London he was introduced to Goldsmith by Grainger, and ever after continued one of his most steadfast and valued friends. The following is his description of the poet's squalid apartment : "I called on Goldsmith

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at his lodgings, in March, 1759, and found him writing his 'Inquiry,' in a miserable, dirty-looking room, in which there was but one chair; and when, from civility, he resigned it to me, he himself was obliged to sit in the window. While we were conversing together, some one tapped gently at the door, and being desired to come in, a poor, ragged little girl, of a very becoming demeanour entered the room, and dropping a courtesy, said, 'My mamma sends her compliments, and begs the favour of you to lend her a chamber-pot full of coals.' It appears that in 1758 he obtained a medical appointment which might have proved exceedingly lucrative,—that of physician to one of the factories in India; and to meet the expenses of his outfit, he drew up and issued proposals to publish by subscription the essay above-mentioned; but not being able to pass the necessary examination before the College of Surgeons, he was of course compelled to resign the situation and fall back upon literature. He soon after produced "The Bee," an entertaining volume of prose essays. In 1760 he contributed a series of papers to *The Public Ledger*, then recently established by Mr. John Newbery; in these he represented himself as a native of China—to which empire the splendid work produced by Sir William Chambers had recently drawn public attention;—the papers were afterwards, with some additions, published in a complete form, under the title of "The Citizen of the World."

Being now easier in circumstances, and in the receipt of frequent sums from the booksellers, Goldsmith, about the middle of 1760, emerged from his dismal abode and took respectable apartments.

On the 31st of May, 1761, Dr. Johnson made his appearance as a guest at a literary supper given by Goldsmith at his new lodgings in Wine Office-court.

He became one of Goldsmith's best friends and advisers. He knew all the weak points of his character, but he knew also his merits ; and while he would rebuke him like a child, and rail at his errors and follies, he would suffer no one else to undervalue him. Goldsmith knew the soundness of his judgment and his practical benevolence, and often sought his counsel and aid amid the difficulties into which his heedlessness was continually plunging him.

"I received one morning," says Johnson, "a message from poor Goldsmith that he was in great distress, and, as it was not in his power to come to me, begging that I would go to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went as soon as I was dressed, and found that his landlady had arrested him for his rent, at which he was in a violent passion : I perceived that he had already changed my guinea, and had a bottle of Maderia and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me he had a novel ready for the press, which he produced to me. I looked into it, and saw its merit ; told the landlady I should soon return ; and, having gone to a bookseller, sold it for sixty pounds. I brought Goldsmith the money, and he discharged his rent, not without rating his landlady in a high tone for having used him so ill."

Important works.

The novel in question was "*The Vicar of Wakefield* ;" Strange as it may seem, this captivating work, which has obtained and preserved an almost unrivalled popularity in various languages, was so little appreciated by the bookseller, that he kept it by him for nearly two years unpublished !

At this very time he had by him the poem of "*The Traveller*." The plan of it, as has already been observed, was conceived many years before, during his travels in Switzerland, and a sketch of it sent from that country to his brother Henry in Ireland. The original idea is said to have embraced a wider scope; but it was probably contracted through diffidence, in the process of finishing the parts. It had laid by him for several years in a crude state, and it was with extreme hesitation, and after much revision, that he at length submitted it to Dr. Johnson. The frank and warm approbation of the latter encouraged him to finish it for the press; and Dr. Johnson himself contributed nine couplets towards the conclusion. The poem was published in December, 1764, and was the first of his works to which Goldsmith prefixed his name. Johnson, with generous warmth, pronounced it the finest poem that had appeared since the days of Pope. It went through several editions in the course of the first year, and produced a golden harvest to Newbery; but all the remuneration on record doled out to the author was twenty guineas. About this time the beautiful and pathetic ballad of "The Hermit" was published in the *St. James's Chronicle*.

Goldsmith, now that he was rising in the world, and becoming a notoriety, felt himself called upon to improve his style of living. He accordingly emerged from Wine Office-court, and took chambers in the Temple. The success of the "*The Traveller*" roused the attention of the bookseller to produce "*The Vicar of Wakefield*," the manuscript of which had been for two years slumbering in his hands. It was published on the 27th of March, 1766; in a month a second edition, in three months a third, and so it went on increasing in popularity.

Early in 1767 Goldsmith had completed his comedy

of "*The Good-natured Man*," and submitted it to the perusal of Johnson, Burke, Reynolds, and others, by all of whom it was heartily approved. But the representation was doomed to experience all sorts of difficulties and delays; at last, however, it was to be produced on the stage, it ran for ten nights in succession, and after that was acted but occasionally, having always pleased more in the closet than on the stage. The profits of the play were beyond any that Goldsmith had yet derived from his works—four hundred pounds from the theatre, and one hundred from the publisher. This seemingly, to him, inexhaustible sum of five hundred pounds led poor Goldsmith into all kinds of extravagance, and he accordingly purchased the chambers, consisting of three rooms on the second floor of No. 2, Brick-court, Temple, for four hundred pounds, and furnished them with sofas, card-tables, bookcases, curtains, mirrors, and carpets, and invited all his courtly acquaintances—young and old—of both sexes.

In course of the summer of 1768 his career of gaiety was brought to a pause by the intelligence of the death of his beloved brother Henry, then but forty-five years of age. He had led a quiet and blameless life amid the scenes of his youth, fulfilling the duties of a village pastor with unaffected piety, and in all the duties of life acquitting himself with undeviating rectitude. In the winter of 1768-9 Goldsmith was engaged upon his "*Roman History*," which was published in the ensuing May, and commanded a ready sale, and in the same year entered into an engagement with Griffiths for the "*History of Animated Nature*," in eight volumes, at the price of one hundred pounds per volume.

The popularity of "*The Traveller*" had prepared the way, and the sale of the poem was immense, so that by

the 16th of August a fifth edition was published ; he received one hundred guineas for the copyright.

In 1770, Goldsmith received the appointment of Professor of Ancient History in the institution ; it was, however, but honorary. He produced his "History of Greece," in two volumes, and "History of England," in four volumes ; the latter was without his name.

Early in 1772 he had completed a comedy, which had long engaged his attention, but the year passed without his being able to get it on the stage ; the negotiation of Johnson with Colman, the manager of Covent Garden, was at last effective, and on the 15th of March, 1773, it was produced, under the title of "*She Stoops to Conquer*," and its success was most triumphant. The comedy was immediately printed, with a grateful dedication to Johnson.

The works which Goldsmith had still in hand were already paid for, and the money gone, and for impending debts and present expenses he devised a scheme for a work of greater extent than any he had hitherto undertaken—a "Dictionary of Arts and Sciences," which was to occupy several volumes : and Johnson, Burke, Reynolds, Burney, and others of his friends promised to contribute articles. The booksellers, however, notwithstanding they had a high opinion of his abilities, feared to trust a man of Goldsmith's procrastinating habits with so important an undertaking. Some other plans of a similar kind alike fell to the ground.

Last days.

In sheer despite of his embarrassments, he assumed a forced gaiety, and gave expensive entertainments at his chambers in the Temple ; but on one occasion—and it was the last—his imprudent profusion so vexed Johnson and Reynolds that they declined to partake of a needless second

Literary estimate.

Whether in prose or in verse, Goldsmith is entitled to unmixed praise. His poetry, if not sublime, is exquisitely beautiful. He is the most flowing and elegant of our versifiers since Pope, with traits of artless nature which Pope had not, and with a peculiar felicity in his turns upon words which he constantly repeated with delightful effect : such as :—

“His feast though small,
He sees that little lot, the lot of all.”
“And turn’d and look’d, and turn’d to look again.”

And one of the finest things he has left behind him in verse is that prophetic description of Burke in “Retaliation :”

“Who, born for the universe, narrow’d his mind,
And to party gave up what was meant for mankind.”

The distinguishing attributes of his poetry are simplicity, harmony, and sweetness. It affects no novelties of expression to strike : it tries no experiments on metre to surprise and confound us with the result. Its sole instrument is the tongue of the people ; and with this it infallibly accomplishes its purpose. Studious only to please, it invariably delights. As long as the language of England shall survive, so long will “*The Traveller*” and “*The Deserted Village*” excite the respect of the reader for the genius, and will conciliate his affection for the benignity of the author.

As a novelist, his “*Vicar of Wakefield*” has charmed all Europe. His “*Citizen of the World*” and “*Moral Essays*” are conveyed in the most agreeable chit-chat that can be conceived. And as most of his prose works were written to relieve his necessities, and of course with consequent rapidity, it is marvellous to find, that in them narrative and reflection are so happily united, that they are models of artless diction.

EPITAPH

GOLDSMITH.

A poet, Naturalist and Historian.
Who left scarcely any style of writing untouched,
And touched nothing that he did not adorn of all the
passions
Whether smiles were to be moved or tears,
A powerful yet gentle master ;
In genius sublime, vivid, versatile,
In style, elevated, clear, elegant —
The love of companions,
The fidelity of friends.
And the veneration of readers,
Have by this monument honoured the memory.

What is Comedy ?

The central motive of comedy is to present an exhibition of the irony of circumstances, and the effect which it seeks to produce upon the mind of the spectator is admittedly one of complete satisfaction. It shows him that a great deal of the suffering which he sees around him is deserved—for one of the legitimate motives of comedy is to satirize, or exhibit the ugliness of vice, the ludicrousness of pride based upon conventional distinctions, and the unhappiness of excessive self-regard—and by teaching him to view his own misfortunes as part of the general life of the community, and to himself look upon them from the point of view from which he would look upon the same misfortunes in others, reveals to him the fact that there is a 'light side' to the darkest events.

If a man's hat is blown off by a high wind, and we see him chasing it, or if a passenger arrives on the platform breathless and excited, only to see the train steam out of the station, we laugh : for these are such slight disasters that our perception of the comic element is unrestrained. But if the same person, instead of losing his hat, were to be run over by an omnibus, the sight of his suffering would at once command our sympathy, and instead of mirth an instant sensation of pain and alarm would arise in our minds : for this would be not comic but tragic. Further, if the person to whom the unexpected disaster happens is an evil character, or a character possessed of anti-social qualities, a sense of satisfaction, or even of downright pleasure, will arise in our minds, even if the disaster be one that is really serious. But this disaster if it is to be comic, must not involve the sight of actual physical pain, for a spectacle of human suffering in this extreme form will

always provoke a sense of horror, unless the nature of the spectator be exceedingly hardened, or the circumstances are altogether abnormal.

—*Worsfold.*

Drama in the Eighteenth Century.

"SENTIMENTAL COMEDY."

The history of drama during the course of the last sixty years of the 18th century, is one of a long decadence, interrupted by some occasional break when the talent of an isolated author shines for a brief moment. So definite is the decline in this branch of literature that its effects increase with time, and towards the end of the century it reaches the lowest point in its downward trend.

There were only two theatres at which the spoken drama could legally be presented. Other houses could only offer musical entertainments or spectacular displays. Thus the taste for theatre was spreading less. 'The most austere section of the middle classes, the conduct of which is regulated by Puritan and next by Methodist views, still fosters an aversion on principle for the play.' The theatres had been enlarged to meet the increased demand by the lower classes but the aristocracy kept away, frequenting instead the Italian opera at the King's Theatre. Thus the plays had to please the rabble by means of broad strokes and straightforward humour.

During the early years, the popular style of acting was another encumbrance to the author. 'It was useless for a man to write any really original dialogue when he

knew the stereotyped delivery would make it sound worse than conventional hack-work. But the later years produced a line of eminent actors of whom Macklin, Garrick, Mrs. Siddons and Kemble are the most famous. Garrick changed the conventional declamation into an easier and more expressive style. In 1762 he rid the stage of all people but the actors and in 1765 instituted footlights. Dress was very sumptuous, it being customary for nobles to give their clothes to the actors.

"The English theatre from 1730 to 1790 shows the struggle of new forms, in which sentiment is the animating force of inspiration, against the authority of regular comedy and tragedy. The most brilliant talents are on the classical side; on two occasions the successors of George Colman, then of Goldsmith and Sheridan, seem definitely to eclipse all rival attempts, and by re-installing the spirit of comedy in favour, to discredit the confused efforts in which are expressed the needs of a turbid sensibility. But the moral transformation is stronger than the tested simplicity of the literary dogma; or than the talent of gifted individuals. The inner movement of minds irresistibly favours the realistic drama, or the mixed and semi-pathetic type of comedy; the instincts of the majority remain in the ascendant, and the theatre drifts back to the new forms, and also to mediocrity. These are in complete control by the end of the century".

—*Legouis and Cazamian.*

Sentimental Comedy.

"The reader seeking to trace from the plays of the 18th century the dramatic trend of the period, will constantly find himself confronted with the term 'Sentimental

Comedy'. He may think he knows what this means; but as he goes on through essay and epilogue, he will become aware that the phrase has an importance larger than he at first thought. It comes up again and again, with a meaning over and above the separate meanings of the two words, 'sentimental' and 'comedy', and it is useless going on with the study of the drama unless one is quite sure what this meaning is.

Towards the end of the century there set in many changes in social life. 'Social and economic conditions were moving in the direction of a change greater than any since the break-up of the Middle Ages'. The early and middle decades had been periods of prosperity, but the general improvement of life in those years was hampered by the need of economy that marked the century's turn. Thus the most influential grade in society was ceasing to be the aristocracy, their place being taken by the middle classes, who had risen during the period. These brought to their new position all their heavy and slightly hypocritical qualities which the older aristocracy was too weak to repudiate and too impoverished to refine. This change may be summed up by saying that manners relaxed while morals became more severe. All of this had its effects on the drama, and the result was sentimental comedy.

The pseudo-classical spirit of the age had, by the late 18th century, destroyed serious drama, and the changing type of audience, middle-class, squeamish, but unrefined, had no taste for the old comedies of manners. They preferred farce, but at the same time they had a horror of anything that was 'low'. They could enjoy the 'mots' of Congreve, but they would not endure his morals. In fact, though folly and vice might be represented, their inevitable consequences could not be put on the stage.

Some redeeming trait had to be made manifest in the last act, some piece of mock modesty had to triumph.

This, coinciding with the early struggling for expression of romanticism, led to comedy becoming watered down and sentimentalised.

Prevailing conditions being uncongenial to creative work of the first order, dramatists found it easier to ransack the Elizabethans and the Carolines for plays which they could adapt. Johnson, Shirley, Beaumont, and Fletcher, above all Shakespeare, in his romantic comedies, were all popular once they had been altered to suit the false morality of the time. It must be remembered that the French Revolution was in the air, and in the year SHE STOOPS TO CONQUER was produced the American War of Independence began. People's nerves were on edge and their minds were hazy: they did not wish to face any facts they disliked; they wanted to alter them if they could, and dream about them in a softer light. Clarity of thought gave way to a misty emotionalism, and eyes brimmed with tears that had once glanced mockingly from behind fans. Comedy lost its sharp edge and became sentimental; and sentimental comedy reigned supreme through the works for such writers as Cumberland, Kelly and Reynolds. It became evident that if this tendency were allowed to go far, the spirit of laughter would be entirely crushed out. Goldsmith and Sheridan, though they led the attack, were neither alone nor the first; many writers raised voice against tyranny, and the two greater dramatists merely stood out by reason of the superiority of their gifts. In 1759, Goldsmith had attacked the sentimental dramatists in *The Present State of Polite Learning*, and nine years later he put his theories into practice with his first comedy."

—Herring.

Goldsmith as a Dramatist.

His Opinion of the Stage.

He was prepared to try his fortune in a different walk of literature. We know that he was greatly fond of drama ; he was a frequent attendant at the theatres ; though he considered them under gross mismanagement. He thought too that a vicious taste prevailed among those who wrote for the stage. "A new species of dramatic composition" says he, in one of his essays, has been introduced under the name of **SENTIMENTAL COMEDY**, in which the virtues of private life are exhibited rather than the vices exposed ; and the distresses rather than the faults of mankind make our interest in the piece. In these plays almost all the characters are good, and exceedingly generous ; they are lavish enough of their tin money on the stage ; and though they want humour, have abundance of sentiment and feeling. If they happen to have faults and foibles, the spectator is taught not only to pardon, but to applaud them in consideration of the goodness of their hearts ; so that folly, instead of being ridiculed, is commended, and the comedy aims at touching our passions, without the power of being truly pathetic. In this manner we are likely to lose one great source of entertainment on the stage : for while the comic poet is invading the province of the tragic muse, he leaves her lively sister quite neglected.

Writing about the degeneracy of the Stage in his **PRESENT STATE OF POLITE LEARNING** he said : "The love scene is aggravated, the obscenity heightened, the best actors figure in the most debauched characters, while the parts of morality, as they are called, are thrown to some mouthing machine, who even puts virtue out of countenance by his wretched imitation.....Old pieces are revived, and scarcely any new ones admitted.

The actor is ever in our eye, and the poet seldom permitted to appear; the public are again obliged to ruminate over those hashes of absurdity, which were disgusting to our ancestors even in the age of ignorance; and the stage instead of serving the people, is made subservient to the interests of avarice."

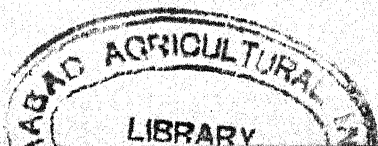
Commenting on the state of the stage at the time, he thus wrote in one of his essays:—Humour at present seems to be departing from the stage; and it will soon happen that our comic players will have nothing left for it but a fine coat and a song. It depends on the audience whether they will actually drive these poor merry creatures from the stage, or sit at a play as gloomy as the tabernacle. It is not easy to recover an art when once lost; and it will be a just punishment, that when, by our being too fastidious, we have banished humour from the stage, we should ourselves be deprived of the art of laughing.

His plays.

He was prepared to try his fortune in this walk of literature and the time seemed opportune. Symptoms of reform in the drama had recently taken place. A comedy called the *Clandestine Marriage* jointly produced by Colman and Garrick had taken the town by storm. It became the leading literary topic and fashionable people crowded the theatre daily. "Goldsmith's emulation was roused by its success. The comedy was, in what he considered the legitimate line totally different from the sentimental school; it presented pictures of real life, delineations of character and touches of humour, in which he felt himself calculated to excel". The net result was that in the year 1766 he started writing a comedy on the same lines, to be called the *Good-Natured Man*.

1.—*Good-Natured Man.*

The actual staging of the play experienced a good deal of delay and difficulties because of the secret animosity of Garrick the great actor and manager. Just to thwart Goldsmith he set up Hugh Kelly, a friend of Goldsmith as a rival and started to stage Kelly's *False Delicacy*, a comedy "in which was embodied all the meretricious qualities of the sentimental school". Though Garrick hated this school, to spite Goldsmith he now praised *False Delicacy* to the skies 'and prepared to bring it out at Drury Lane with all possible stage effect.' In the meantime the poor author, little dreaming of the deleterious influence at work behind the scenes, saw the appointed time arrive and pass by without the performance of the play. While *False Delicacy* was thus borne on the full tide of fictitious prosperity, *The Good Natured-Man* was creeping through the last rehearsals at the Covent Garden. "The success of the rival piece threw a damp upon the author, manager and actors. Goldsmith went about with a face full of anxiety; Colman's hopes in the piece declined at each rehearsal; as to his fellow-proprietors, they declared they never entertained any. All the actors were discontented with their parts excepting Ned Shuter, an excellent low comedian, and a pretty actress named Miss Walford." But Goldsmith in this hour of his trial found in Dr. Johnson great comfort and sound advice. At long last arrived the day for the first performance. Washington Irving thus describes the scene: Johnson's prologue was solemn in itself, and being delivered by Brinsley in lugubrious tones suited to the ghost in Hamlet, seemed to throw a portentous gloom on the audience. Some of the scenes met with great applause; and at such times Goldsmith was highly elated; others went off coldly, or there were slight tokens of disapprobation, and then his spirits would sink. The fourth act saved the piece; for



Shuter, who had the main comic character of Croaker, was so varied and ludicrous in his execution of the scene in which he reads an incendiary letter, that he drew down thunders of applause. On his coming behind the scenes, Goldsmith greeted him with an overflowing heart, declaring that he exceeded his own idea of the character, and made it almost as new to him as to any of the audience. On the whole both the author and his friends were disappointed at the reception of the piece, and considered it a failure."

However, it was performed for ten nights in succession. The proceeds of the third, sixth and the ninth nights went to Goldsmith. 'The fifth night it was commanded by their Majesties; after this it was played occasionally, but rarely having always pleased more in the closet than on the stage.'

2. She Stoops to Conquer.

How he wrote it.—Not discouraged by the cold reception which his first play had met with, he resolved to try his fate with a second, and, maugre a host of adverse critics, succeeded. In his letter to Mr. Langton he mentions, that he had been occupied in writing a comedy, "trying these three months to do something to make the people laugh," and "strolling about the hedges, studying jests, with a most tragical countenance." This was the drama which he afterwards christened "She Stoops to Conquer; or, The Mistakes of a Night." Although then just finished, its publication was delayed till it should be acted at one of the theatres; and from the various obstacles and delays which are there thrown in an author's way, it was not produced till March, 1773.

Hopes and fears of its success.—Much difference of opinion existed as to the probability of its success. The majority of critics to whom it had been submitted were

apprehensive of a total failure ; and it was not till after great solicitation, that Mr. Colman, the manager of Covent Garden theatre, consented to put it in rehearsal. That gentleman had himself given incontestable proofs of dramatic genius, in the production of various pieces, and was besides a critic of acknowledged taste and acumen. His reluctance to accept our author's play, therefore, and his decided condemnation of it at its last rehearsal, was almost considered decisive of its fate. Goldsmith, however, did not despair of it himself.

Friends get ready for the first performance.—Others of Goldsmith's friends also entertained favourable opinions of the piece ; and a few of them even prophetically anticipated a triumph over the judgment of the manager. Perhaps, however, the strong and decided interest taken by these friends in the fate of the play was one great cause of its success. A large party of them, with Johnson at their head, attended to witness the representation, and a scheme to lead the plaudits of the house, which had been preconcerted with much address, was carried into execution with triumphant effect. This contrivance, and the circumstances which led to it are detailed by Mr. Cumberland in his Memoirs.

“We were not over sanguine of success, but perfectly determined to struggle hard for our author: we accordingly assembled our strength at the Shakespeare Tavern in a considerable body for an early dinner, where Samuel Johnson took the chair at the head of a long table, and was the life and soul of the corps: the poet took post silently by his side, with the Burkes, Sir Joshua Reynolds, Fitzherbert, Caleb Whitefoord, and a phalanx of North British predetermined applauders, under the banner of Major Mills, all good men and true. Our illustrious president was in inimitable glee: and poor Goldsmith that

day took all his raillery as patiently and complacently as my friend Boswell would have done any day, or every day of his life. In the mean time we did not forget our duty; and though we had a better comedy going, in which Johnson was chief actor, we betook ourselves in good time to our separate and allotted posts, and waited the awful drawing up of the curtain. As our stations were preconcerted, so were our signals for plaudits arranged and determined upon in a manner that gave every one his cue where to look for them, and how to follow them up.

"We had amongst us a very worthy and efficient member, long since lost to his friends and the world at large, Adam Drummond, of amiable memory, who was gifted by nature with the most sonorous, and at the same time the most contagious, laugh that ever echoed from the human lungs. The neighing of the horse of the son of Hystaspes was a whisper to it; the whole thunder of the theatre could not drown it. This kind and ingenuous friend fairly forewarned us, that he knew no more when to give his fire than the cannon did that was planted on a battery. He desired, therefore, to have a flapper at his elbow, and I had the honour to be deputed to that office. I planted him in an upper box, pretty nearly over the stage, in full view of the pit and galleries, and perfectly well situated to give the echo all its play through the hollows and recesses of the theatre. The success of our manœuvres was complete. All eyes were upon Johnson, who sat in a front row of a side box; and when he laughed, every body thought themselves warranted to roar. In the mean time my friend followed signals with a rattle so irresistibly comic, that, when he had repeated it several times, the attention of the spectators was so engrossed by his person and performances, that the progress of the play seemed likely to become a secondary object, and I found it prudent

to insinuate to him that he might halt his music without any prejudice to the author ; but, alas ! it was now too late to rein him in: he had laughed upon my signal where he found no joke, and now unluckily he fancied that he found a joke in almost every thing that was said ; so that nothing in nature could be more mal-a-propos than some of his bursts every now and then were. These were dangerous moments, for the pit began to take umbrage ; but we carried our point through, and triumphed not only over Colman's judgment but our own."

The victory thus achieved was a source of infinite exultation to Goldsmith, not more from the pride of success, than from the mortification he imagined it caused to the manager, at whom he was not a little piqued in consequence of the following circumstance.

Goldsmith at the first Performance—On the first night of performance he did not come to the house till towards the close of the representation, having rambled into St. James's Park to ruminate on the probable fate of his piece ; and such was his anxiety and apprehension, that he was with much difficulty prevailed on to repair to the theatre, on the suggestion of a friend, who pointed out the necessity of his presence, in order to mark any objectionable passages, for the purpose of omission or alteration in the repetition of the performance. With expectation suspended between hope and fear, he had scarcely entered the passage that leads to the stage, when his ears were shocked with a hiss, which came from the audience as a token of their disapprobation of the farcical supposition of Mrs. Hardcastle being so deluded as to suppose herself at a distance of fifty miles from home while she was actually not distant fifty yards. Such was our poor author's tremor and agitation on this unwelcome salute, that running up to the manager, he exclaimed, "What's that ? what's that ?"—"Pshaw, doctor !" replied Colman, in a sarcastic tone,

"don't be terrified at *squibs*, when we have been sitting these two hours upon a barrel of *gunpowder*." The pride of Goldsmith was so mortified by this remark, that the friendship which had before subsisted between him and the manager was from that moment dissolved.

Results.—The good fortune which attended this drama was productive of its usual concomitants—a mixed portion of applause and censure, with instances of fulsome flattery and furious detraction. While from less fortunate bards, whose poverty induced them to solicit his bounty, he received the incense of adulation in a torrent of congratulatory addresses; from others, more independent, who were jealous of his reputation, and envied his success, he experienced all the virulence of malignant criticism and scurrilous invective. A single instance of each may gratify the curiosity of readers.

"ON DR. GOLDSMITH'S COMEDY. .

'SHE STOOPS TO CONQUER.'

"Quite sick in her bed Thalia was laid,
A sentiment puke had quite kill'd the sweet maid,
Her bright eyes lost all of their fire;
When a regular doctor, one Goldsmith by name,
Found out her disorder as soon as he came,
And has made her (for ever 'twill crown all his fame)
As lively as one can desire.

"Oh! doctor, assist a poor bard who lies ill,
Without e'er a nurse, e'er a potion, or pill:
From your kindness he hopes for some ease.
You're a 'good-natured man' all the world does allow,
O would your good-nature but shine forth just now,
In a manner—I'm sure your good sense will tell how,
Your servant most humbly 'twould please!

"The bearer is the author's wife, and an answer from Dr. Goldsmith by her, will be ever gratefully acknowledged by his humble servant,

'JOHN OAKMAN.'

The other instance exhibits an attempt to check the author's triumph on the ninth night after the representation

of his play. It was a most illiberal personal attack, in the form of a letter (supposed to be written by Dr. Kenrick,) addressed to Goldsmith himself, and inserted in "The London Packet."

What is 'The Good-natured Man' but a poor, water-gruel, dramatic dose? What is the 'Deserted Village' but but a pretty poem, of easy numbers, without fancy, dignity, genius, or fire? And pray what may be the last *speaking pantomime*, so praised by the doctor himself, but an incoherent piece of stuff, the figure of a woman with a fish's tail, without plot, incident, or intrigue? We are made to laugh at stale dull jokes, wherein we mistake pleasantry for wit, and grimace for humour; wherein every scene is unnatural, and inconsistent with the rules, the laws of nature, and of the drama; viz. two gentlemen come to a man of fortune's house, eat, drink, etc. and take it for an inn. The one is intended as a lover for the daughter: he talks with her for some hours: and when he sees her again in a different dress, he treats her as a bar-girl, and swears she squinted. He abuses the master of the house, and threatens to kick him out of his own doors. The 'squire, whom we are told is to be a fool, proves the most sensible being of the piece; and he makes out a whole act, by bidding his mother lie close behind a bush, persuading her that his father, her own husband, is a highwayman, and that he has come to cut their throats, and to give his cousin an opportunity to go off, he drives his mother over hedges, ditches, and through ponds. There is not, sweet sucking Johnson, a natural stroke in the whole play, but the young fellow's giving the stolen jewels to the mother, supposing her to be the landlady. That Mr. Colman did no justice to this piece, I honestly allow; that he told his friends it would be damned, I positively aver; and, from such ungenerous insinuations, without a dramatic merit, it rose to public notice; and it is now the *ton* to go and, see it, though I never saw a person that either liked it, or approved it, any

more than the absurd plot of Home's tragedy of 'Alonzo.' Mr. Goldsmith, correct your arrogance, reduce your vanity : and endeavour to believe, as a man, you are of the plainest sort ; and, as an author, but a mortal piece of mediocrity.

"TOM TICKLE."

Indignant at the wanton scurrility of this letter, which was pointed out to him by the officious kindness of a friend, and enraged at the indelicacy of introducing the name of a lady with whom he was acquainted, Goldsmith, accompanied by one of his countrymen, waited on Mr. Evans, and remonstrated with him on the malignity and cruelty of such an unmerited attack upon private character. After arguing upon the subject, Evans, who had really no concern in the paper, except as publisher, went to examine the file ; and while stooping down for it, the author was rashly advised by his friend to take that opportunity of using his cane, which he immediately proceeded to do, and applied it to the publisher's shoulders. The latter, however, unexpectedly made a powerful resistance, and being a stout, high-blooded Welshman, very soon returned the blows with interest. Perceiving the turn that matters were taking, Goldsmith's hot-headed friend fled out of the shop, leaving him in a sad plight, and nearly overpowered by the fierce Welshman. In the mean time, Dr. Kenrick, who happened to be in a private room of the publisher's, came forward on hearing the noise, and interposed between the combatants, so as to put an end to the fight. The author, sorely bruised and battered, was then conveyed to a coach ; and Kenrick, though suspected to be the writer of the libel, affecting great compassion for his condition, conducted him home. This ridiculous quarrel afforded considerable sport for the newspapers before it was finally made up. An action was threatened by Evans for the assault, but it was at length compromised.

—Adapted from Irving.

THE STORY OF SHE STOOPS TO CONQUER

Based on Personal Experience.

Having set off for school, on a borrowed hack, and equipped with boundless riches in the shape of a guinea given him by a friend, he amused himself by viewing the neighbouring country seats on the road, intending ultimately to put up like a gentleman at an inn. Night fell, and he found himself as Ardagh, half-way on his journey. Casting about for information as to the "best house," that is to say the best inn in the neighbourhood, he unluckily hit upon one Cornelius Kelly, who had been fencing-master to the Marquis of Granby, but, what is more to the purpose, was a confirmed wag and practical joker. Amused with Oliver's schoolboy swagger, he gravely directed him to the mansion of the local magnate, Squire Featherston. To Squire Featherston's the lad accordingly repaired, and called lustily for someone to take his horse. Being ushered into the presence of the supposed landlord and his family, he ordered a good supper, invited the rest to share it, treated them to a bottle or two of wine, and finally retired to rest, leaving careful injunctions that hot cake should be prepared for his breakfast on the morrow. His host, who was a humourist, and moreover knew something of the visitor's father, never undeceived him; and it was not until he quitted the supposed inn next day that he learned, to his confusion, that he had been entertained at a private house. Thus early in Oliver Goldsmith's career was rehearsed the first sketch of the successful comedy of *She Stoops to Conquer*.—*Dolson*.

Critical Summary.

ACT I Scene 1.

Place.—The scene is laid in an old-fashioned house. Serves as the back-ground for most of the action of the play.

Characters.—We get introduced to the entire Hardcastle family—five members.

Sub-divisions.—The scene can be divided into four parts.

Part 1.—A dialogue between husband and wife. Mrs. Hardcastle is tired of continued stay in the country

and complains that her second husband, Mr. Hardcastle, is too rigid in his dislike of the town. She thinks that an occasional visit to the town, breaks the monotony of life and adds modernity to life and thought, in short, brings romance and zest. He stoutly holds that old things are always better, the new are but follies.

The topic turns on Tony Lumpkin Esquire—the step-son of Mr. Hardcastle. He rightly believes that the mother has completely spoilt the young man, retarded his education and encouraged his vices by her unreasonable love. She protests that he needed tender handling as his health was none too good. Mr. H. laughs his disbelief.

Part 2.—Tony appears boisterously and a silly dialogue is carried on between mother and son with only one sour remark from the step-father. It proves to us that Mr. H. is right. Her love is silly and the son does not respect the mother for it. He is fond of drinking and the company of a paltry set of fellows.

Part 3.—Dialogue between father and daughter. The cordial relationship of mutual affection and respect between these two offer striking contrast to the first pair, mother and son. Though the daughter, like the mother, does not fully agree with the Conservatism of the father, yet she humours him by occasionally dressing according to his taste.

The first step in the unfolding of the plot of the story—Mr. H. announces the impending visit of young Mr. Marlow (son of an old friend) with a definite purpose. The two fathers have agreed to cement their friendship through the marriage of the children. So anxious is Mr. H. that he paints a glowing picture of the eligible young man to the daughter. Kate is not overbashful and tries

to cover her excitement by a little bantering with her father about the qualifications of her suitor. Her heart is a-flutter: she likes all the virtues of the young man as enumerated—but timidity!

Part 4—1. The two girls—cousins—have an intimate dialogue. Constance has already a secret lover and Kate is expecting one in a few hours and what coincidence—the two young men are bosom friends. The hopes and fears in the hearts of the girls.

2. We learn that Mrs. H. is bent upon marrying her son Tony to her niece Constance inspite of their unwillingness. Her reasons? We shall see later. But neither of them have courage to flatly refuse and submit to her motherly art and persecution.

Scene 2:

Place.—This scene is laid in an ale-house “The Three Pigeons.”

Time.—Evening.

Characters.—Tony and his low companions. Later we see the other two principal characters of the story—Marlow and Hastings.

This scene is divided into two parts.

Part 1.—Picture of drunken revelry with Tony as the central figure. From the low crowd we gather the following facts about Tony:—

1. Though young he drinks heavily.
2. This recklessness is in his blood—inherited from the father.
3. He shall give full play to his nature as soon as he is of age to inherit his late father's money.

Part 2.—Tony's first practical joke. Marlow and Hastings have lost their way, arrive at the ale-house for direction to the Hardcastle house. Tony cannot let go this opportunity. His jocose mood turns a little vindictive to hear himself described as "an awkward booby, reared up and spoiled at his mother's apron-string." So conniving with the landlord he convinces the gentlemen that Hardcastle manor was too difficult to reach that night, but obligingly leads them for night's shelter to Buck's Head inn (which is none other but Hardcastle home.)

ACT II.

Place.—We come back to the house.

The scene is divided into eight parts.

Part 1.—A very humorous scene. Mr. H. teaching his rustic servants how to serve at table. A certain critic comments.

"The scene in which the old 'squire lectures his faithful servants on their manners and duties, is one of the truest bits of comedy on the English stage. No doubt, all this is very 'low' indeed; and perhaps, Mr. Colman may be forgiven for suspecting that the refined wits of the day would be shocked by these rude humours of a parcel of servants."

Note what 'block-heads' these servants are—*pucca dehati*—and their free and easy manner with the master but this would not be true in the town.

Part 2.—Marlow and Hastings have arrived and hold a dialogue, the various topics being (1) The house or inn, (2) Marlow's lack of 'assurance' inspite of his travels. In the very first scene we have heard of his 'timidity' but now we

have an analysis of the nature of his extreme shyness in the presence of ladies. He is bold and forward with lower class women such as maid-servants but dares not to face 'a formal courtship.' He has come to meet Miss Hardcastle in obedience to his father's orders.

Hastings now confesses that his consenting to come down with Marlow was not entirely to support his friend in this trial, but chiefly because his sweet-heart Miss Neville stays in the same house.

Part 3.—With the coming of Mr. H., the scene takes a lively turn because the youngmen mistake him to be the innkeeper. Mr. H. is all cordiality to the son of his friend but the young men try to keep him out of the conversation talking about their dress and their future meeting with the girls. The host offers the best wines but they order cheap ones, he drinks their health which they think his impudence. Poor 'squire has to undergo the humiliation of letting them see the 'menu' for dinner which they arrogantly 'alter and retrench.' The net result of this unhappy encounter is—he thinks this their 'modern modesty' sheer 'old-fashioned impudence' and he to them was 'a very troublesome fellow'.

Part 4.—A short dialogue between the secret lovers—Hastings and Miss Neville. After the expression of mutual joy at this chance meeting, he learns that

- (1) Liberty Hall is not an inn but Hardcastle home.
- (2) This was the practical joke of Tony.

(3) He need have no apprehensions—Tony does not love Constance, but they play on the game of love-making to deceive Mrs. H. Assured of her love, Hastings proposes elopement as soon as the horses are rested, but she is reluctant to leave behind her jewellery which are in the

possession of the aunt. Hastings would not bother about the 'baubles,' it was the person he wanted. They agree not to tell Marlow the truth, since knowing him as Hastings does, the former should be so abashed as to leave at once, before the lovers could be ready.

Part 5.—Marlow walks in protesting (in a soliloquy) against the "assiduities" of the supposed innkeeper and his wife when he notices the couple. He is told how by chance both Miss Hardcastle and her cousin Miss Neville too have alighted in the same inn. Marlow is greatly agitated at this news—the thought of the ordeal of meeting the lady the same night unnerves him. He tries to make an excuse of his shabby dress and would rather formally meet her the following morning. Miss Neville falls in love and assures him that Miss H. will be all the more pleased at his ardour if he did not wait. Appealing to Hastings for his help Marlow resigns to his fate.

Part 6.—Enters Miss Kate H. and is formally introduced to Marlow. We have already been prepared by the author to meet almost a comic Mr. Marlow. The presence of a respectable young lady drives away all the poise and self-confidence of this gentleman. In his extreme shyness he becomes tongue-tied and nervous. He has not the courage even to look up into her face. Miss H. welcomes him and expresses concern about the accidents of the journey. M. manages to stammer some sort of a reply and is encouraged by Hastings. The conversation is rather one sided; Miss H. has to take the initiative and make conversation. Marlow contributes very little and that too in such distressed self-consciousness which is clownish. In broken expressions and disjointed thoughts but mostly with the patient encouragement from Miss H., he manages to imply that (1) in his associations with society, he has been only an observer from a distance.

(2) He talked only to "the grave and sensible ladies."

(3) He has noticed such a lot of hypocrisy among people. He then is completely exhausted by his effort and on the pretext that Miss Neville was expecting them in the next room (where she had earlier gone away with Hastings) rises and departs. Miss N. is on the whole impressed by his good sense but is disgusted at his 'fears,' feels inclined to teach him to be more self-confident but is not quite sure that she would care to have him as a husband.

Part 7.—On the empty stage arrive Tony and Constance Neville, the latter pretending to flirt and make love while the former retreats to the back of the stage vigorously protesting against her advances.

Mrs. H. comes in engaged in a dialogue with Hastings. Hastings is revealed to be a shrewd man of the world. He humours the vanity of Mrs. H. and behaves very chivalrously though he has sized her up truly. Mrs. H. is exposed as the feather-brained, socially ambitious woman that she is. She proudly airs that (1) though she hardly gets a chance to go to London she keeps abreast all the fashions through magazines, etc. (2) she designs all her dresses herself after the latest designs, (3) her husband is very conservative and would not change with the time even in altering a single button of his dress, (4) she is still of the fashionable age and does not look at all old. (To humour this conceit of hers, Hastings deliberately refers to Tony as her brother.

In the next few minutes Mrs. H's inanity is further exposed by a bout with her son in which she comes out second best. She wants to show off before Hastings; Constance is willing but Tony submits to the tyranny of her love with bad grace and being scolded demands his patrimony. The injured mother recounts all her selfless

devotion to the son to which the son has a tart reply "I'll not be made a fool any longer by you." The mother hurt to the core by such ingratitude leaves the stage with Miss Neville, but Tony is unrepentant.

Part 8.—Hastings talks to Tony and is soon confirmed that he has not the slightest inclination towards Constance. Tony is, in fact, too frank, when to an apparent stranger he analyses Miss Neville as a "bitter, cantankarous toad". Probably Hastings does grow a little wiser when he learns that Constance is not always so meek and modest but when pestered "kicks up, and you are flung in a ditch." Now that Tony has no eye for Constance, and would much rather have his Bet Bouncer, Hastings readily agrees to take Constance off his hands. Tony in gratefulness promises to help them to elope.

ACT III

There are four parts to this scene.

Part 1.—Thoroughly disgusted with the unseemly behaviour of Marlow, Mr. Hardcastle is wondering how his daughter has re-acted when she enters dressed very simply. The topic of conversation naturally is Marlow. In the beginning both seem to agree that the young man is far below their expectations. But disagreement lurks in when the father sarcastically remarks that he must have learnt his modesty from bad company and a French dancing master. She found him to "be awkward and bashful" and the father "brazen, swaggering puppy." In the midst of their differences they agree that both have been disgusted—he by his arrogance, lack of modesty—and she by his sullen nature, excess of modesty. The girl pleads that the young man be given another chance and per chance one of them would be found mistaken. The father consents, absolutely sure of his being in the right.

Part 2.—Tony runs in with a casket and thrusts it into the hands of Hastings who followed him, saying "This contains jewellery that belongs to Constance. You should not be cheated out of your rights now that you two are getting married." No wonder Hastings is astonished and wants to know how he got it. Tony more or less bluntly says that he robbed it. This creates a rather delicate situation, because Constance has already gone to Mrs. H. to ask for the jewels. Tony is quite confident that his mother would never part with them and even if she should discover the loss he would manage her. Hastings beats a retreat at the approach of Mrs. H. and Miss N.

Constance begs for the jewels but the old lady will not relent. Her reasons being:

(1) Constance is too young to need the help of jewels to adorn her beauty. She is naturally so attractive.

(2) Jewels are out of fashion these days—specially diamonds. Ladies of rank are using only imitations.

(3) The form and pattern of these jewels are out of fashion. But Constance is insistent in her request and Mrs. H. is cornered by her arguments when Tony comes to her rescue by the suggestion "Say they are lost and call me to bear witness." Note Tony's quibble—the casket is not where his mother had put it (though she is not aware of it) therefore boldly and emphatically is he prepared to swear that the jewels are lost. Mrs. H. unable to resist further the importunity of Constance, like a drowning person, grasps the last straw and says, "They are missing, I assure you." Constance is indignant, Mrs. H. pleads for patience and promises her garnets and escapes presumably to bring them. Now Tony lets the cat out of the bag and hurries Constance away to meet Hastings.

The scene that follows shows us again how fond Tony was in teasing and tormenting his mother. Mrs. H.

rushes in distracted—the casket is indeed missing. In her grief and agony she gets no comfort or sympathy from the son, but on the contrary he insinuates that she is ‘play-acting’ in order to convince others specially Constance that the jewels are indeed stolen. She is exasperated by his attitude and insults—chases him.

Part 3.—A house-maid informs now simply-dressed Kate that Marlow had mistaken her to be a bar-maid. The two hatch a conspiracy and Constance is determined to try out that side of Marlow’s character by playing the part of what she was mistaken for. Since Marlow had never dared to look up to her face during the first interview, there is no fear of detection.

The voluble and insistent hospitality of the host and deference of his wife and later on all the shouting of Tony and his mother have well nigh distracted Marlow. He now finds a quiet spot, paces up and down and in a monologue takes stock of the whole situation. He is so engrossed in his own thoughts, that he fails to notice the presence of a girl even though she impudently thrusts herself before him with “Sir, did you ring for a servant.” (This little by-play if acted well should raise laughter in the audience.) Mechanically he protests “No, No;” but on the 5th time he happens to look at the face of the questioner and is arrested. In Act II lines 111, 128-129 we were told that Marlow could be ‘lavish upon bar-maids and College bed-makers.’ What was merely stated then now Goldsmith proves. Believing the girl to be only a bar-maid and finding her pretty, he becomes assertive and bold. Kate also acts her part very well and tantalises him to the point when he attempts to kiss her but she keeps him at his distance cleverly. She reminds him how he behaved with Miss Hardcastle as if he was afraid of her. This wounds his pride so he calls her “a mere awkward,

squinting thing," brags what a great favourite he was with ladies, the pet names they gave him etc. He then insists on going to see her embroidery work and become rather too bold when he has to fly at the approach of Mr. H.

The father has watched and heard the whole proceeding and naturally is indignant. He believes that the daughter had deliberately told him a lie; though in private she had such scandalous meetings with Marlow, to the father she represented him as "modest, shy, humble." He has lost faith in Kate for deceiving him so. It is very difficult to pacify the infuriated father but without divulging the truth, she manages to secure one hour's time within which to prove conclusively that Marlow is modest and has "only the faults that will pass off with time, and the virtues that will improve with age."

ACT IV.

1. This short dialogue of 20 lines between Hastings and Miss. N. is intended to draw our attention to THREE points on which subsequent development of the plot depends.

- (1) Sir Charles Marlow (father) is expected in the Hardcastle home any moment.
- (2) The casket of jewellery has been given to Marlow for safe custody.
- (3) Hastings is to WRITE further instructions about their elopement to Tony.

2. This is what Marlow did with the casket. Knowing of no place more secure, he has sent it to Mrs. H. for safe keeping. The servant assures him that the lady was extremely glad to get the casket. All this is too trifling in comparison to the happy thoughts of the beautiful barmaid. Hastings finds Marlow in such a sweet session of

silent thought. Marlow happily narrates his encounter with the pretty bar-maid and says how eagerly he is waiting for the next meeting. Hastings is slightly alarmed and warns him but Marlow is drunk and too self-confident.

Hastings is shocked to learn the whereabouts of the casket but does not give himself away to Marlow. With a heavy heart he goes away leaving Marlow with his rosy thoughts.

3. Enters Hardcastle smouldering, very angry yet restrains himself and is very polite to his friend's son. Marlow's servants are dead-drunk and boisterous, the host indirectly complains hoping that Marlow would reprimand them. Instead Marlow proves to Mr. H. that his servants had his previous permission to drink like fish. (Marlow probably did this in good faith—he is going to fully pay—the innkeeper should be only too glad.) Mr. H. cannot contain himself any longer. In the white heat of anger he orders Marlow to leave the house. Marlow does not understand, is amazed, but from the onward rush of the flood of the old man's anger, his deeply sarcastic tone and insistence that he should leave the house at once, slowly realises that something has gone wrong somewhere. So he orders repeatedly Mr. H. to bring the bill. Now for the first time, Marlow begins to suspect he has made a bad mistake.

He is confirmed in this by Miss. H. But she does not uncover the whole truth. "Yes, this is the house of Mr. Hardcastle, and I am no bar-maid but a poor distant relative of the family." Marlow confesses that he has behaved like a swaggering, silly puppy; "my stupidity saw everything the wrong way." His genuine contrition touches Miss. H. She presses her advantage by squeezing out a drop or two of tears. Marlow is moved and reveals the true gentleman that he is at heart. Miss. H's naive simplicity

bewitches him but he will not harbour the thought of any dishonourable connection, yet he cannot think of marriage for his father would not approve of a girl of a lower status. So he tears himself away. All the previous uncertainty now gone from her mind, Kate now is in love with Marlow and proposes to make things even with her father.

4. Tony tells Constance how the casket found its way back to his mother, informs of the pair of horses he has in readiness for her flight. As Mrs. H. approaches, they pretend to make love lest in any way she suspects. Mrs. H. has found the lost jewels and then finds the young couple courting—she is very happy and proposes to marry them off the very next day.

The letter-scene. The suggested letter in the beginning of the scene now appears—from Hastings *re* the flight. Miss. N's anguish and her efforts to hide the contents from her aunt, affords a good deal of comedy. Tony fails to read it—calls for help, Constance dashes forward to the rescue. In her ingenuity to fabricate, she arouses the curiosity of the squire. The whole plot is discovered. A highly offended aunt orders the family coach at once to take the neice to aunt Pedigree. Tony is to escort the ladies. Tony is definite that all the fault was the extra-cleverness of Constance.

Enter the two friends—both indignant the way Tony has treated them—exposed the letter of one and made a fool of the other. They both call him names—and then flare up at each other. The intervention of Constance and the pathos of her impending departure pour oil on the troubled waters. Tony has an inspiration—he thinks he can yet save the situation, "Meet me at the garden after two hours," is his non-committal parting instruction.

ACT V.

Scene 1.

1. Hastings gathers the following facts from a servant :

- (1) Miss N. is indeed gone away with her aunt and Tony.
- (2) Sir Charles Marlow has arrived. Then he goes off to keep the appointment with Tony.

2. The two old friends are having a grand laugh over the mistakes and follies of young Marlow. Mr. H. informs "my daughter as good as told me—they do like each other." Both are very happy at the prospect.

Marlow comes in and expresses his profound regret. Mr. H. waives it aside and feels sure that his daughter would not mind either. Not knowing yet that his bar-maid was also the daughter, he is emphatic "nothing has passed between us but the most profound respect on my side, and the most distant reserve on hers." The old gentlemen at first consider this untruth to be modesty ; but when, in spite of all their encouragement and approbation, he persisted in declaring that they had never made love to each other, the fathers are at a loss. Marlow with a final protest of his honourable conduct leaves with a sense of hurt.

In comes Kate and in answer to cross-questions, acknowledges that Marlow had talked to her of love and 'lasting attachment.' Father Hardcastle crows "There! didn't I tell you so!" but father Marlow thinks the whole thing fishy. Daughter Kate challenges "place yourselves behind the screen, you shall hear him declare his passion to me in person."

Scene 2.

(i) Hastings is waiting in the appointed garden for Tony impatiently. Tony comes in looking tired and mud-spattered, talks in his usual style, in quibbles. After a

good deal of questioning Hastings learns the following facts.

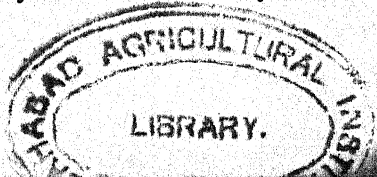
(1) Instead of taking them to aunt Pedigree, Tony, under cover of darkness, drove them round and round the house, through every heath and pond, covering about 40 miles.

(2) The ladies are not aware that even now they are so close to the point from where they started. After all the jolting Mrs. H. is sick.

(3) That he may now start for that belated elopement with Miss N. Tony takes the opportunity to rebuke Hastings, for his earlier conduct—calling him all kinds of names, etc., continues to help the lovers by engaging the mother in conversation.

(ii) Nit-wit that she was under normal conditions, the harrowing experiences of the night-drive have driven Mrs. H. insane. She is scared stiff. Tony convinces her that they are lost—serves her right. She sees at a distance approaching shadow and is sure of a dacoit. It was Mr. H. come out for his usual walk. Tony instructs mother to lie low and advances to meet "Father-in-law." Tells him of the safe arrival of the ladies. Mr. H. wonders how it could be possible to accomplish 40 miles in 3 hours. The doting mother apprehending the death of her son in the hands of the robber rushes out of cover, pleading for mercy. It does not take long to convince Mrs. H. that she had not travelled very far from home. In response to mother's rebuke, Tony glibly answers "as you spoiled me, and so you take the fruits." This is poetic justice or as Mr. H. says "morality."

(iii) In another part of the garden, Hastings tries to persuade Miss N. to ride away with him; but the late experiences of the ride has had a sobering influence on her. She would rather patiently wait for 3 years than run away



like this,—who knows later on, she might regret all those jewels. Hastings' ardent impetuosity cannot budge her. No, she would plead for her uncle's intervention in the matter, he might prevail upon Mrs. H. to part with that which rightfully belonged to Constance. Hastings reluctantly agrees.

Scene 3.

We come back to the house and find Sir Charles expressing his appreciation of Kate and deplores the dilemma in which he is placed—either a guilty son or lose a wished-for daughter-in-law. Kate hustles him behind the screen at the approach of young Marlow.

The young man is genuinely sad to leave the girl who has irresistibly attracted him. Hard fate, She gives up a little of her pretence and remarks that if he stayed behind a couple of days, close examination would reveal that after all she was not so desirable. Marlow is charmed and feels that if he delayed longer, in spite of their disparity of education and fortune, the fear of father's anger and social boycott by friends, he might be tempted to marry the girl. So he stands resolved to depart. Kate artfully insinuates that other reasons did not truly apply, it was her poverty really that stood on his way. (The two old men are enjoying the duel from behind.) Marlow is stung by this base imputation and her charm still growing on him, resolves to marry her. Having won, the girl now parries with such strokes "Oh! no Mr. Marlow, I can't possibly allow you to make such a sacrifice for me" till the young man is down on his knees begging her consent. With a 'whoop' the 'old boys' jump out in the arena. The young lover is dumb-founded by their challenge to explain his duplicity. The word 'daughter' catches his ear. "Yes" chirps the young lady. "I am all in one, your squinting lady, bar-maid and Mr. Hardcastle's daughter" Marlow's humiliation is

complete when she teases him about how he bragged about himself.

Mrs. H. and Tony now come in. On hearing Mrs. H. mention about her neice's flight with Hastings, Sir Charles heartily approves of the match. Mrs. H. does not care—the jewels are hers.

Hastings and Constance appear. (Thus for the final scene all the principal characters are on the stage). They express their regrets for their imprudent decision to run away and appeal for their formal consent to their marriage and the jewels. Mrs. H. is sarcastically indignant but Uncle H. steps forward in, as the head of the house. The casket with the contents will go to Constance, according to the will, if Tony does not marry her. Because of the wife's wrong use of the secret Mr H. now declares that Tony is of age. Tony gladly refuses to have Constance. It ends well for everybody—they all get what they wanted most, only Mrs. H. receives her due of disappointment and humiliation. Kate had stooped to pose as a bar-maid in order to conquer the bashfulness of Marlow and is rewarded by a deserving husband. All the mistakes that had been made during the night, now stood clarified in the morning.

The Merits of the Play.

It would appear from the above histories of the two plays that true and unbiassed criticism was impossible at that age. Everything seemed to depend on the managers and the actors; their prejudices and whims. If they were inclined favourably towards the authors, they brought into operation everything to win the audience; if not by their 'traps and trickery,' they could heap obstacles and perplexities in the way of the most eminent and successful

author. A further examination of contemporary opinion on this play of friends and foes would be interesting.

After a long and baffling negotiation Colman the manager of the Covent Garden theatre consented to examine the play *She Stoops to Conquer*; retained the Manuscript in hand for more than a year and then returned it with the blank sides of the leaves scored with disparaging remarks and suggested alterations. Goldsmith's friends pronounced these criticisms trivial, unfair and contemptible and that Colman, himself an author was jealous. It was Dr. Johnson who finally persuaded Colman to produce the play, still protesting "the plot is bad, the interest not sustained; it dwindled and dwindled and at last went out like the snuff of a candle." Taking the lead from the manager, two of the actors who were most popular then, refused to act. Woodward was to play the part of Tony Lumpkin and Marlow was assigned to Gentleman Smith. When advised to postpone the play Goldsmith remarked, "No, I would sooner that my play were damned by bad players than merely saved by good acting."

Contrasted with the severe criticism the opinion of Dr. Johnson was as follows: Writing to Boswell he says: "Dr. Goldsmith has a new play, which is expected in the spring. The chief diversion arises from a stratagem, by which a lover is made to mistake his future father-in-law's house for an inn. This, you see, borders upon farce. The dialogue is quick and gay, and the incidents are so prepared as not to seem improbable."

Again he thus wrote to another friend: "Dr. G. has a new comedy in rehearsal at the Covent Garden, to which the manager predicts ill-success. I hope he will be mistaken: I think it deserves a very kind reception." But the best one came from him after the success of the play; 'that he knew of no comedy for many years that had so

much exhilarated an audience; that had answered so much the great end of comedy—that of making an audience merry.’

In the present day, devoid of personal questions and with a learned independant audience, the true merits of the play are justly revealed. The following was Washington Irving’s appreciation. “Although from the extravagance of the plot, and drollery of the incidents, we must admit that the piece is very nearly allied to farce, yet the dialogue is carried on in such pure and elegant language, and the strokes of wit and humour are so easy and natural, that few productions of the drama afford more pleasure in the representation. It still keeps possession of the stage as a stock play, and is frequently acted.” This is one of the many tributes paid by modern critics; two such will be found on the inner cover of this book.

The Title of the Play.

One of Colman’s accusation against the play was that till then it had no title. It was almost time for the first performance and yet no suitable title was settled upon. ‘We are in labour’ said Dr. Johnson, for a name for Goldy’s play. Old House a New Inn was suggested but did not meet with approval. Sir Joshua Reynolds proposed ‘The Belle’s Stratagem’—an elegant title, but not considered applicable, the perplexities of the comedy being produced by the mistakes of the hero, not the stratagem of the heroine. It was Mrs. Hannah Cowley, a contemporary dramatist who later on used this title for one of her plays. The Mistakes of Night was the title at length fixed upon, to which Goldsmith prefixed the words She Stoops to Conquer. Note how both these phrases come in the play almost towards the end. “And the mistakes of

the night shall be crowned with a merry morning" says Mr. Hardcastle in his last speech of the play. Then in the opening line of the epilogue Miss Hardcastle concludes 'having stooped to conquer with success And gained a husband.....'

The question, which of the two titles is more suitable demands analysis. The second limits the story to Kate Hardcastle only but the former cannot definitely be restricted to the mistakes made by Marlow only. Tony was responsible for the initial mistake of Marlow but that set the ball rolling, mistakes on the part of others followed, one top of another.

Appreciation of the Play.

With the help of the foregone discussions, the student should try to appreciate *She Stoops to Conquer* on such following points.

1. His bold attempt to break away from the times and present a new type of comedy. He broke away from the comedy of manners, False Morality, Crude Sentimentality, Cheap Emotionalism to be drawn from the background of high society.

2. Even Johnson admitted that this comedy almost bordered on the 'Farce.' Yes, but Goldsmith was tired of contemporary moralisings on the stage and he was out to make people merry. This was a bold attempt to stand up for wholesome laughter. "For broad fun and honest laughing till you cry again, Goldsmith's play is perhaps unequalled."

3. But the broad fun is not at the expense of moral standards. Farce or comedy was often associated with very

crude jokes overstepping decency Coarseness and vulgarity, touches of immorality were called forth by the mob audience and authors pandered to this low demand. But nothing of the kind vitiates this play—rather there is a moral tone. Though not pointedly brought out, we get what Goldsmith considered, an ideal relationship of sexes—husband and wife, young women and men. Tony is created to illustrate the truth “as you sow, so you reap.” Honesty, truth, simplicity are rewarded whereas greed and selfishness punished.

4. His portrayal of characters reveal fidelity to human nature. The men and women are not forced artificial creations but are entirely true to life. Some of them may be crude but not certainly “low.”

5. Examine critically the dialogues. They are not strained or crooked. They are couched in pure and elegant language and as Johnson put it “quick and gay.” The dialogues sparkle with wit and humour that are easy and natural.

6. Note also how painstaking Goldsmith is to smooth off what might be regarded as improbable both in incidents and characters.

Improbabilities of the Play.

1. There is no denying that the incident of Tony driving his mother 25 miles in a “circumbendibus” and landing her in their own garden and she not only does not recognise it but even mistakes her husband for a highwayman, is indeed a little far-fetched. During the first performance, the audience had howled derisively at this point. But knowing as we do Mrs. Hardcastle – it is not absolutely out of bound of our imagination.

2. The mistaking of a Liberty Hall for an inn can be explained away by reference to the incident in Goldsmith's own life. There are such people in the world though may not be very many. Marlow after all was an odd fish somewhat like the dramatist himself.

3. Amongst the characters Marlow is the only one who seems unnatural—improbable. Can a man really be so embarrassingly bashful! So bold with some girls and equally shy with others.? Marlow not recognising Miss Hardcastle as the bar-maid is also far-fetched.

But we must note that the comedy is chiefly dependant on these so called improbabilities. The credit goes to the author how he has so ordered and construed the situation and characters that they give us the least jolt. Criticism is drowned in the gay laughter.

Significant Names

Engrossed in the greater beauties of the play one cannot afford to miss the suggestive humour implied in the names of various persons mentioned in the story.

Is not the county 'squire a gentleman, hard and solid as his castle? And he is not an autocrat, though master of the house, he gives freedom to every member of the family for does he not live in Liberty Hall?

Tony is short form of Antony which has become synonymous with 'Simpleton.' Again Lumpkin means 'son of lump' and we call a foolish person a 'lump.'

Is the name Hastings coined to suit the peculiar characteristic of the man—always over-hasty to elope with the girl?

There is the play on the word when Miss Constance Neville left the parting advice to her lover "well, constancy, remember, constancy is the word."

What wonder Constance was afraid to be taken away to the home of aunt "Pedigree."

Undoubtedly from the language Tony speaks we can ascertain that he keeps the company of Jack Slang. The girl he has chosen must certainly have the name 'Bouncer.'

In Society Marlow often met Mrs. Mantrap—her very name signifies her character.

Thus all the names will humour the reader even the insignificant characters as Odd-fish or Cripplegate (gait).

Character Sketches.

Hardcastle.

1. He is as old fashioned as his house—both in his dress and in his ideas. Fundamentally, Conservative. He loves everything that is old. He resents the new age for it is "in a combination to drive sense and discretion out of doors."

2. A man of strict principles, he does not encourage his wife's fondness for the town and its fashions even though he loves her much. He is exacting—the daughter may dress in a quantity of superfluous silk and trimmings in the morning but in the evening old-fashioned father must be obliged in "housewife's dress."

3. He is prudent—does not interfere much with Mrs. H's up-bringing of her son though he holds definite views—"a pair that only spoil each other."—

4. A perfect gentleman, he silently suffered all the indignities showered on him by the youngmen for he had an orthodox sense of hospitality and deep regard for a friend.

5. Bore no resentment but seems to be the happiest of all when the mistakes were all settled.

Mrs. Hardcasts.

She offers a striking contrast to her husband—seems to have no strict principles of life. The two greatest weakness of her character.

(1) Inordinate love for worldliness—for oigh society, modern dresses, jewels, etc. Does not want to lose her beauty or grow old—would even like to hide her age.

(2) Her love for the son to a point of fault. She would fancy him a weakling—wrap him up in cotton wool as it were—interfere with his education. Has no ambition for him other than to be “able to spend fifteen hundred a year.”

The evil results are already noticeable—prevented from normal and healthy outlets of energy, Tony grows a drunkard, keeps bad company and handles the mother roughly—a sore disappointment to her but that is the beginning of the harvest of the seeds she has sown. Hastings may flatter her that she looked young but Tony is outspoken, “She has only one sound tooth in her head.” He takes positive delight in thwarting her in every way.

Her avarice (her husband called it “mercenary”) was thoughtless. She was bent on retaining the Neville fortune in the family by any means fair or foul. She would court Constance on behalf of the son, indirectly force Tony to make love to her—in short made their life miserable. Again it was Tony who defeated her.

She would not even stop to tell a lie—hide Tony's age in order to achieve her end. In this the desert came from her husband. As an aunt she seemed to have no love for an orphan neice. It was only 'oppression' that Constance had received from her 'nearer connexion.'

An extremely shallow, selfish woman, she fails to excite any sympathy in all her humiliations. In fact we are happy when the son pertly replies "all the parish says you have spoiled me, and so you may take the fruits on't."

Miss Hardcastle.

A sweet girl with a sense of filial duty to father. She is obedient and respectful. Being a girl is fond of the glambur of dress but makes a compromise with the father.

Girl-like her heart is a flutter at the thought of a lover; is romantic enough not to prefer a 'reserved lover.'

Full of coquetry, sprightliness and commonsense, she is the most adorable of the characters. With suppleness of body and mind, she was more than a match for the unnatural rigidity of Marlow's, mind. She is equally at home in the role of a bar-maid to the extent of professional cant. She is bold, resourceful and self-confident as will be noticed throughout the seige she laid for Marlow's heart. "But my chief aim, to take my gentleman off his guard, and, like an invisible champion of romance. Examine the giant's force before I offer to combat." How cleverly she turns a "cool" lover into an ardent (one.) She twists the gentlemen old and young alike round her little finger. They all meekly follow her direction. Of a different disposition she does not have much to do with Mrs. H. or Tony; but she understands them well, *e. g.*, "I could almost love him (Tony) for hating you so." (2) I am not surprised to see her (Mrs. H.) unwilling to let it (jewel) go out of the family.

Miss Neville.

Constance Neville is to Kate what Hastings is to Marlow. As cousins living in the same home, their friendship was enriched by mutual sympathy and understanding. Kate was her only comfort.

She too like Marlow and Kate, has a 'double' role to play. A pining lover apprehensive of love's course persecuted by an unfeeling guardian aunt, is often forced to play at love with Tony. Under the unhappy circumstances, she certainly proves to be a "dear dissembler" as Hastings lovingly calls her.

Do we think any less of her because her prudence prevailed and she refused to run away with the lover but without the jewels? She was entirely feminine when she said "who knows, but somebody.....would like me best with all my little finery about me." Here is sound commonsense. "In an hour of levity, I was ready to give up my fortune, to secure my choice. But now I am recovered from my delusion." This does not in any way indicate her lack of love for Hastings.

Our hearts go out in pity to a girl who since the death of her father had "been obliged to stoop to dissimulation to avoid oppression" and equally do we rejoice with the success and happiness that came to her at last.

Marlow.

The only character that appears slightly unnatural. So the author has taken great pain as if to explain away this 'unnaturalness. Twice we are informed in the first scene of the peculiar trait in his character even before we meet him. Says Mr. Hardcastle, 'a man of an excellent understanding' but 'most baoshful and reserved'. Says Miss N. "Among women of reputation and virtue he is the modest-man but a very different character among creatures of

another stamp." The subsequent development of this character and resultant comedy depend on this. So Goldsmith in the second act again harps on this. Hastings tells us that Marlow could lavish fine things upon barmaids and college bed-makers "but in the company of women of reputation ...an idiot a trembler".

Extremely nervous, he seems to have no strength of character and therefore excites our pity. Mr. Hardcastle was right in his observation that he had hardly derived any benefit from his birth, education or travels. Conscious of his limitations, Marlow tried to cover them up by a certain amount of 'loudness' in dress and behaviour as we notice in Act II. His whole attitude towards Hardcastle (innkeeper) is thus accounted for—'a swaggering puppy' as he himself said. Note also how he boasted to be 'a ladies man' to Kate.

But at heart he was solid gold. Some one with sympathetic understanding was needed to draw him out of his shell. Kate was shrewd enough to note where his difficulties lay. Was she a fool to fall in love with him? "I never knew half his merit till now. He shall not go, if I have power or art to detain him".

He was a 'warm' friend as Hastings testifies. It was for his sake Marlow consented to face the ordeal of coming down to Miss Kate. He was endowed with filial piety. Time and again he refers to his father's wishes for and expectations of him.

Hastings.

Though of the same class, breeding and age Hastings offers a study of contrast to Marlow and yet he too represents his age truly. Self-confident and of easy manners he is endowed with social graces. We find him at his best, when in a subtle manner he panders to the silliness of Mr.

Hardcastle. Mrs. Hardcastle shamelessly fishes for compliments and Hastings gallantly feeds her vanity with untruths. Marlow flies from Mrs. H's "curtsey down to the ground" but Hastings entertains her in the most polished drawing-room-chivalry.

He had "talents and art to captivate any woman" was the opinion of his best friend. What wonder he had captivated Constance. He certainly was romantic in his love affair. Secretly coming to see his sweet-heart and ending up with a proposal to elope: He is a romantic dreamer. believes in 'love in a cottage'—"Perish fortune! love and content will increase what we possess beyond a monarch's revenue." But he yielded to the unromantic prudence of his fiancé.

He was a grateful friend—always acknowledged appreciation of service rendered to him whether it be Marlow or Tony. Sir Charles was sure of what he was saying "My honest George Hastings! As worthy a fellow as lives, and the girl could not have made a more prudent choice."

Tony Lumpkin.

1. A spoilt child. Treated as 'mother's baby' at the age of maturity, he is deficient culturally and intellectually. His greatest ambition—"Bet Bouncer and the miller's grey mare to begin with." His step-father is very right "the ale-house and the stable are the only schools he'll ever go to."

2. He is at his best when fully drunk in the company of the riff-raff. He seems to have a flair for music. He "whoops like a speaking trumpet"—a spirited healthy animal and not in the least 'consumptive' as the mother thinks.

3. 'A mere composition of tricks and mischief.' Besides the usual daily pranks of teasing every one, including the servants, he plans out one that becomes the central point of the story.

4. He is honest and blunt—no respecter of persons and never minces any words. He would speak the blunt truth. Seemed to be afraid of no one except his "father-in-law."

5. He was no fool—a shrewd judge of characters and was capable of finding solutions when others were defeated. We never find him crest-fallen.

6. A good judge of horses and wine, rides well and drinks deep. We can pardon his low tastes a little—poor boy he never had a chance in life—first inherits 'bad blood' from the father and secondly the mother did all that she possibly could. Miss Neville rightly sums up his character when she says "It's a good-natured creature at bottom".

"Tony Lumpkin is one of the special favourites of the theatre-going public and no wonder. With all the young cub's gibes and jeers, his impudence and grimaces, we laugh with him, rather than at him; how can we fail to enjoy those malevolent tricks of his when he so obviously enjoys them himself?" so comments William Black. Lumpkin has been favourably compared to the famous Falstaff of Shakespeare. The name has been suitably coined by Goldsmith, Lumpkin meaning 'dull or indolent young person'. He is a fool and yet a wit. We laugh at his follies but his clever tricks cause him to be the source of laughter in other persons.

The following is an appreciation of Barret....."but the gem of the whole is the inimitable Tony.....the fun between Tony and his pretty cousin and the scene where Tony swears to the losing of the jewels and *Will* not see that his mother is in earnest, makes one laugh at the bare recollection. Tony's mother calls him a blockhead,

and H. Crabb Robinson speaks of his 'booby imbecility'. He is no booby but a very cunning fellow, who gives everyone who attempts to cross him reason to regret the attempt. Like Touchstone, he uses 'his folly like a stalking horse, and under the presentation of that he shoots his wit'. Nor with all his clownishness, is he without a degree of tact and a certain gentlemanly propriety of feeling. In the ale-house scene, when the landlord announces the arrival of Marlow and Hastings, Tony wishes for more reasons than one to get rid of his shabby companions before he meets the strange gentlemen, and how does he do it? 'Desire them to step this way. Gentlemen, he continues, turning to his disreputable companions,' as they mayn't be good enough company for you, step down for a moment, etc. This is scarcely the way a block-head or an imbecile booby would set about the removal of the vulgar fellows whose presence he felt to be awkward".

To SAMUEL JOHNSON¹, LL.D.

DEAR SIR,—By inscribing² this slight performance³ to you, I do not mean so much to compliment⁴ you as myself. It may do me some honour to inform the public, that I have lived many years in intimacy with you. It may serve the interests of mankind also to inform them, that the greatest wit⁵ may be found in a character, without impairing⁶ the most unaffected⁷ piety.

I have, particularly, reason to thank you for your partiality⁸ to this performance. The undertaking a comedy not merely sentimental was very dangerous⁹; and Mr. Colman, who saw this piece in its various stages, always thought it so. However, I ventured to trust it to the public; and, though it was necessarily delayed till late in the season, I have every reason to be grateful—I am, dear sir, your most sincere friend and admirer,

OLIVER GOLDSMITH.

-
1. Goldsmith's friend and mentor.
 2. dedicating.
 3. insignificant literary work.
 4. honour.
 5. genius.

6. lessening.
7. genuine.
8. interest,
9. because opposed to public demand.

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PROLOGUE¹

BY DAVID GARRICK,² ESQ.

*Enter Mr. WOODWARD,³ dressed in black,⁴ and holding
a handkerchief to his eyes⁵.*

EXCUSE me, sirs, I pray—I can't yet speak⁶—
I'm crying now—and have been all the week.
" 'Tis not alone this mourning suit," good masters :
" I've that within⁷"—for which there are no plasters !⁸
Pray, would you know the reason why I'm crying ?
The Comic Muse⁹ long sick, is now a-dying !
And if she goes, my tears will never stop ;
For as a player,¹⁰ I can't squeeze out one drop :
I am undone, that's all—shall lose my bread¹¹
I'd rather, but that's nothing—lose my head¹². 10
When the sweet maid is laid upon the bier¹³,
Shuter¹⁴ and I shall be chief mourners here.
To her a mawkish¹⁵ drab¹⁶ of spurious¹⁷ breed,
Who deals in sentimentals, will succeed !
Poor Ned¹⁸ and I are dead to all intents¹⁹ ;

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- | | |
|--|---|
| 1. customary introduction to a play. | 11. lose my profession and there-
fore starve. |
| 2. the greatest contemporary actor... | 12. crazy, mad. |
| 3. a famous comic actor. | 13. stand on which the coffin is
carried to the grave. |
| 4. the sign of mourning. | 14. another famous actor. |
| 5. to wipe the supposed tears. | 15. sickening sentimentality. |
| 6. being overcome with grief. | 16. immoral. |
| 7. heart-stricken with grief. | 17. not genuine. |
| 8. healing ointment. | 18. Shuter. |
| 9. Thalia—one of the 9 sisters—
goddesses presiding over music,
art, poetry. | 19. practical purposes. |
| 10. true comic actor and not a senti-
mental one. | |

We can as soon speak Greek as sentiments !
 Both nervous grown, to keep our spirits up,
 We now and then take down¹ a hearty cup.
 What shall we do ? If Comedy forsake us,
 They'll turn us out, and no one else will take us.
 But why can't I be moral² ?—Let me try—
 My heart thus pressing—fixed my face and eye—
 With a sententious³ look, that nothing means,
 (Faces are blocks⁴ in sentimental scenes) 24
 Thus I begin : "All is not gold that glitters,
 Pleasure seems sweet, but proves a glass of bitters.
 When Ignorance enters,⁵ Folly is at hand :⁶
 Learning⁷ is better far than house and land.
 Let not your virtue trip⁸ ; who trips may stumble,
 And virtue is not virtue, if she tumble".⁹ 30

I give it up—morals won't do for me ;
 To make you laugh, I must play tragedy.
 One hope remains—hearing the maid was ill,
 A Doctor¹⁰ comes this night to show his skill.
 To cheer her heart, and give your muscles motion¹¹,
 He, in Five Draughts¹² prepared, presents a potion¹³ ;
 A kind of magic charm—for be assured,
 If you will swallow it¹⁴, the maid is cured :
 But desperate¹⁵ the Doctor, and her case is, 40
 If you reject the dose¹⁶, and make wry¹⁷ faces !

1. drink.
2. moralise.
3. full of meaning.
4. wooden—that registers no feelings.
5. in the mind of man.
6. follows closely.
7. Wisdom.
8. make a mistake.

9. apt to commit crimes.
10. Dr. Goldsmith.
11. by making you laugh heartily.
12. 5 Acts of the play.
13. medicine.
14. enjoy the comedy.
15. grave, serious.
16. this new type of comedy.
17. distorted.

This truth he boasts, will boast it while he lives,
No poisonous drugs are mixed in what he gives.
Should he succeed¹, you'll give him his degree ;
If not, within he will receive no fee !
The College *you*,² must his pretensions back,³
Pronounce him Regular⁴, or dub him Quack⁵.

45

1. in pleasing you.

2. the audience.

3. support his claim as an author.

4. duly qualified.

5. pretender.

SHE STOOPS TO CONQUER

DRAMATIS PERSONÆ

MEN

SIR CHARLES MARLOW	...	... <i>Mr. Gardner.</i>
YOUNG MARLOW (<i>his son</i>)	...	... <i>Mr. Lee Lewes.</i>
HARDCASTLE	...	... <i>Mr. Shuter.</i>
HASTINGS	...	... <i>Mr. Dubellamy.</i>
TONY LUMPKIN	...	... <i>Mr. Quick.</i>
DIGGORY	..	... <i>Mr. Saunders.</i>

WOMEN

MRS. HARDCASTLE	...	.. <i>Mrs. Green.</i>
MISS HARDCASTLE	...	... <i>Mrs. Bulkley.</i>
MISS NEVILLE	...	... <i>Mrs. Kniveton.</i>
MAID	...	... <i>Miss Williams.</i>

Landlord, Servants, etc., etc.

ACT THE FIRST

SCENE—*A Chamber in an old-fashioned House.*

Enter MRS. HARDCASTLE *and* MR. HARDCASTLE.

Mrs. Hard. I vow¹, Mr. Hardcastle, you're very particular². Is there a creature in the whole country but ourselves, that does not take a trip to town now and then, to rub off the rust³ a little? There's the two Miss Hoggs, and our neighbour Mrs. Grigsby, go to take a month's polishing⁴ every winter.

Hard. Ay, and bring back vanity and affectation⁵ to last them the whole year. I wonder why London cannot keep its own fools at home! In my time, the follies of the town crept slowly among us, but now they travel faster than a stage-coach⁶. Its fopperies⁷ come down not only as inside passengers, but in the very basket⁸. 12

-
- | | |
|---------------------------------|----------------------------------|
| 1. believe. | 5. artificial ways of life. |
| 2. exact in everything. | 6. the fastest conveyance of the |
| 3. metaphor—listlessness due to | time. |
| inactivity. | 7. Vanities. |
| 4. smartness of the town. | 8. <i>see notes.</i> |

Mrs. Hard. Ay, your times were fine times indeed ; you have been telling us of them for many a long year. Here we live in an old rumbling mansion, that looks for all the world like an inn, but that we never see company¹ Our best visitors are old Mrs. Oddfish, the curate's² wife, and little Cripplegate, the lame dancing-master ; and all our entertainment your old stories of Prince Eugene and the Duke of Marlborough. I hate such old-fashioned trumpery³. 21

Hard. And I love it. I love everything that's old : old friends, old times, old manners, old books, old wine ; and I believe, Dorothy (*taking her hand*), you'll own I have been pretty fond of an old wife.

Mrs. Hard. Lord, Mr. Hardcastle, you're for ever at your Dorothys and your old wives. You may be a Darby, but I'll be no Joan⁴, I promise you. I'm not so old as you'd make me, by more than one good year. Add twenty to twenty, and make money of that. 30

Hard. Let me see ; twenty added to twenty makes just fifty and seven⁵.

Mrs. Hard. It's false, Mr. Hardcastle ; I was but twenty when I was brought to bed of Tony, that I had by Mr. Lumpkin, my first husband ; and he's not come to years of discretion⁶ yet.

Hard. Nor ever will, I dare answer⁷ for him. Ay, you have taught him finely⁸.

Mrs. Hard. No matter. Tony Lumpkin has a good fortune. My son is not to live by his learning. I don't think a boy wants much learning to spend fifteen hundred a year. 40

1. friends or guests.
2. priest.
3. valueless stories.
4. *see notes*.

5. which is her true age.
6. maturity of judgment.
7. testify.
8. sarcastic remark.

Hard. Learning, quotha¹! a mere composition of tricks and mischief.

Mrs. Hard. Humour, my dear; nothing but humour. Come, Mr. Hardcastle, you must allow the boy a little humour².

Hard. I'd sooner allow him a horse-pond³. If burning the footmen's shoes, frightening the maids, and worrying the kittens be humour, he has it. It was but yesterday he fastened my wig to the back of my chair, and when I went to make a bow, I popped my bald head in Mrs. Frizzle's face. 53

Mrs. Hard. And am I to blame? The poor boy was always too sickly to do any good. A school would be his death. When he comes to be a little stronger, who knows what a year or two's Latin may do for him?

Hard. Latin for him! A cat and fiddle⁴. No, no; the alehouse and the stable are the only schools he'll ever go to. 60

Mrs. Hard. Well, we must not snub⁵ the poor boy now, for I believe we shan't have him long among us⁶. Anybody that looks in his face may see he's consumptive.

Hard. Ay, if growing too fat be one of the symptoms.

Mrs. Hard. He coughs sometimes.

Hard. Yes, when his liquor goes the wrong way⁷.

Mrs. Hard. I'm actually afraid of his lungs.

Hard. And truly so am I; for he sometimes whoops⁸ like a speaking trumpet—(*Tony hallooing behind the scenes*)—O, there he goes—a very consumptive figure, truly. 71

1. *archaic* Did you say?

2. *fun*.

3. give him a ducking in the pond.

4. nonsense.

5. scold or be hard on.

6. die.

7. gets into the wind pipe.

8. shouts.

Enter TONY, crossing the stage.

Mrs. Hard. Tony, where are you going, my charmer? Won't you give papa and I a little of your company, lovey?

Tony. I'm in haste, mother; I cannot stay.

Mrs. Hard. You shan't venture out this raw¹ evening, my dear; you look most shockingly².

Tony. I can't stay, I tell you. The Three Pigeons³ expects me down every moment. There's some fun going forward. 80

Hard. Ay; the alehouse, the old place; I thought so.

Mrs. Hard. A low, paltry⁴ set of fellows.

Tony. Not so low, neither. There's Dick Muggins the exciseman, Jack Slang the horse doctor, little Aminadab that grinds the music-box, and Tom Twist that spins the pewter platter⁵.

Mrs. Hard. Pray, my dear, disappoint them for one night at least.

Tony. As for disappointing them, I should not so much mind; but I can't abide to disappoint myself. 90

Mrs. Hard. (*Detaining him.*) You shan't go.

Tony. I wi'l, I tell you.

Mrs. Hard. I say you shan't.

Tony. We'll see which is strongest⁶, you or I.

[Exit, hauling her out.]

Hard (Solus.) Ay, there goes a pair that only spoil each other. But is not the whole age in a combination

1. cold and severe weather.

2. sickly.

3. an inn.

4. vulgar.

5. a tinker, polisher of utensils

6. note the superlative instead of the comparative.

to drive sense and discretion¹ out of doors? There's my pretty darling Kate! the fashions of the times have almost infected² her too. By living a year or two in town, she's as fond of gauze³ and French frippery as⁴ the best of them. 101

Enter MISS HARDCASTLE.

Hard. Blessing on my pretty innocence! drest out as usual, my Kate. Goodness! What a quantity of superfluous silk hast thou about thee, girl! I could never teach the fools of this age, that the indigent⁵ world could be clothed out of the trimmings of⁶ the vain⁷. 110

Miss Hard. You know our agreement, sir. You allow me the morning to receive and pay visits, and to dress in my own manner; and in the evening I put on my house-wife's dress to please you.

Hard. Well, remember, I insist on the terms of our agreement; and, by the by, I believe I shall have occasion to try your obedience this very evening.

Miss Hard. I protest, sir, I don't comprehend⁸ your meaning.

Hard. Then to be plain with you, Kate, I expect the young gentleman I have chosen to be your husband from town this very day. I have his father's letter, in which he informs me his son is set out, and that he intends to follow himself shortly after. 120

Miss Hard. Indeed! I wish I had known something of this before. Bless me, how shall I behave? It's a thousand to one I shan't like him; our meeting will be so formal, and so like a thing of business, that I shall find no room for friendship or esteem⁹.

1. judgement.
2. influenced.
3. fine silk.
4. gandy dress.
5. poor.

6. superfluous dress.
7. showy people.
8. understand.
9. regard or respect

Hard. Depend upon it, child, I'll never control your choice; but Mr. Marlow, whom I have pitched¹ upon, is the son of my old friend, Sir Charles Marlow, of whom you have heard me talk so often. The young gentleman has been bred a scholar, and is designed for an employment in the service of his country. I am told he's a man of an excellent understanding. 132

Miss Hard. Is he?

Hard. Very generous.

Miss Hard. I believe I shall like him.

Hard. Young and brave.

Miss Hard. I'm sure I shall like him.

Hard. And very handsome. — A

Miss Hard. My dear papa, say no more (*kissing his hand*), he's mine; I'll have him. 140

Hard. And, to crown all, Kate, he's one of the most bashful and reserved young fellows in all the world.

Miss Hard. Eh! you have frozen me to death again. That word *reserved*² has undone all the rest of his accomplishments. A reserved lover, it is said, always makes a suspicious husband.

Hard. On the contrary, modesty seldom resides in a breast that is not enriched with nobler virtues. It was the very feature in his character that first struck me.

Miss Hard. He must have more striking features to catch me³. I promise you. However, if he be so young, so handsome, and so everything as you mention. I believe he'll do still. I think I'll have him. 153

Hard. Ay, Kate, but there is still an obstacle. It's more than an even wager⁴ he may not have you.

1. selected.

2. slow to reveal emotion, uncommunicative

3. attract me.

4. as much possibility.

Miss Hard. My dear papa, why will you mortify¹ one so ? Well, if he refuses, instead of breaking my heart at his indifference, I'll only break my glass² for its flattery³, set my cap to some newer fashion, and look out for some less difficult admirer. 160

Hard. Bravely resolved ! In the meantime I'll go prepare the servants for his reception : as we seldom see company, they want as much training as a company of recruits the first day's muster⁴. [Exit. 165

Miss Hard. (Alone) Lud⁵, this news of papa's puts me all in a flutter⁶. Young, handsome : these he put last ; but I put them foremost. Sensible, good-natured ; I like all that. But then reserved and sheepish⁷, that's much against him. Yet can't he be cured of his timidity, by being taught to be proud of his wife ? Yes, and can't I—But I vow I'm disposing of the husband before I have secured the lover. 172

Enter MISS NEVILLE.

Miss Hard. I'm glad you're come, Neville, my dear. Tell me, Constance, how do I look this evening ? Is there anything whimsical about me ? Is it one of my well-looking days, child ? Am I in face⁸ to-day ?

Miss Nev. Perfectly, my dear. Yet now I look again—bless me !—sure no accident has happened among the canary birds or the gold fishes ? Has your brother or the cat been meddling ? or has the last novel been too moving ? 181

Miss Hard. No ; nothing of all this. I have been threatened—I can scarce get it out—I have been threatened with a lover.

1. grieve or hurt.

2. looking glass.

3. see notes.

4. assembling for inspection.

5. lord.

6. excited.

7. shy, bashful.

8. face looking beautiful.

Miss Nev. And his name——

Miss Hard. Is Marlow.

Miss Nev. Indeed ?

Miss Hard. The son of Sir Charles Marlow.

Miss Nev. As I live, the most intimate friend of Mr. Hastings, my admirer. They are never asunder. I believe you must have seen him when we lived in town.

Miss Hard. Never. 192

Miss Nev. He's a very singular¹ character, I assure you. Among women of reputation and virtue he is the modestest man alive ; but his acquaintance give him a very different character among creatures of another stamp² : you understand me.

Miss Hard. An odd character indeed, I shall never be able to manage him. What shall I do ? Pshaw, think no more of him, but trust to occurrences for success. But how goes on your own affair, my dear ? has my mother been courting you for my brother Tony as usual ?

Miss Nev. I have just come from one of our agreeable tête-à-têtes³. She has been saying a hundred tender things, and setting off⁴ her pretty monster as the very pink of perfection. 206

Miss Hard. And her partiality is such, that she actually thinks him so. A fortune like yours is no small temptation. Besides, as she has the sole management of it, I'm not surprised to see her unwilling to let it go out of the family. 211

1. extraordinary

2. of lower class.

3. a talk between two persons without any listeners.

4. Representing

Miss Nev. A fortune like mine, which chiefly consists in jewels, is no such mighty temptation. But at any rate, if my dear Hastings be but constant,¹ I make no doubt to be too hard for her at last. However, I let her suppose that I am in love with her son; and she never once dreams that my affections are fixed upon another.

Miss Hard. My good brother holds out² stoutly. I could almost love him for hating you so. 219

Miss Nev. It is a good-natured creature at bottom, and I'm sure would wish to see me married to anybody but himself. But my aunt's bell rings for our afternoon's walk round the improvements.³ *Allons!*⁴ Courage is necessary, as our affairs are critical.

Miss Hard. "Would it were bed-time, and all were well."

[*Exeunt.*

SCENE.—*An Alehouse Room. Several shabby Fellows with punch and tobacco. TONY at the head of the table, a little higher than the rest, a mallet in his hand.*

Omnes. Hurree ! hurree ! hurree ! bravo ! A

First Fel. Now, gentlemen, silence for a song. The 'squire is going to knock himself down⁵ for a song.

Omnes. Ay, a song, a song !

Tony. Then I'll sing you, gentlemen, a song I made upon this alehouse, the Three Pigeons. 231

1. steady in his love
2. refuses
3. gardens

4. Fr. "Come on"
5. announce by knocking the hammer.

SONG.

Let schoolmasters puzzle their brain
 With grammar, and nonsense, and learning,
 Good liquor, I stoutly maintain,
 Gives *genus*¹ a better discerning².
 Let them brag³ of their heathenish⁴ gods,
 Their Lethes⁵, their Styxes⁶, and Stygians⁷,
 Their Quis, and their Quæs, and their Quods⁸,
 They're all but a parcel of Pigeons⁹.
 Toroddle, toroddle, toroll.

When methodist¹⁰ preachers come down,
 A-preaching that drinking is sinful,
 I'll wager the rascals a crown,
 They always preach best with a skiful¹¹.
 But when you come down¹² with your pence,
 For a slice¹³ of their scurvy¹⁴ religion,
 I'll leave it to all men of sense,
 But you, my good friend, are the Pigeon.
 Toroddle, toroddle, toroll.

Then come, put the jorum¹⁵ about,
 And let us be merry and clever,
 Our hearts and our liquors are stout,
 Here's the Three Jolly Pigeons for ever.
 Let some cry¹⁶ up woodcock or hare,
 Your bustards, your ducks, and your widgeons;
 But of all the *gay* birds in the air,
 Here's a health¹⁷ to the Three Jolly Pigeons.
 Toroddle, toroddle, toroll.

1. genius.
2. understanding—wisdom.
3. boast.
4. pagan.
5. river (in heaven) of forgetfulness
6. river dividing earth and hell.
7. the spirits of the world beyond.
8. Latin grammar. See notes.
9. foolish as the pigeon.

10. an orthodox Christian sect.
11. of wine.
12. pay, spend.
13. metaphor—a little.
14. diseased hence dishonorable.
15. big drinking bowl.
16. praise.
17. drinks to the prosperity of the inn.

Omnes. Bravo, bravo!

First Fel. The 'squire has got spunk¹ in him.

Second Fel. I loves to hear him sing, bekeays² he never gives us nothing that's low.

Third Fel. O damn anything that's low, I cannot bear it.

Fourth Fel. The genteel³ thing is the genteel thing any time: if so be that a gentleman bees in a concatenation⁴ accordingly.

Third Fel. I likes the maxum⁵ of it, Master Mugins. What, though I am obligated⁶ to dance a bear, a man may be a gentleman for all that. May this be my poison, if my bear ever dances but to the very genteelest of tunes; "Water Parted," or "The minuet in Ariadne".

Second Fel. What a pity it is the 'squire is not come to his own⁷. It would be well for all the publicans⁸ within ten miles round of him. 275

Tony. Ecod⁹, and so it would, Master Slang. I'd then show what it was to keep choice of company.

Second Fel. O he takes after his own father for that. To be sure old 'Squire Lumpkin was the finest gentleman I ever set my eyes on. For winding¹⁰ the straight horn¹¹, or beating a thicket for a hare, or a wench¹², he never had his fellow. It was a saying in the place, that he kept the best horses, dogs, and girls in the whole county. 283

Tony. Ecod, and when I'm of age, I'll be no bastard¹³, I promise you I have been thinking of Bet Bouncer

1. spirit.

2. rustic pronunciation of "because"

3. respectable.

4. a number of things joined together.

5. maxim—principle.

6. obliged.

7. attained majority for the inheritance.

8. wine sellers.

9. ye God.

10. blowing.

11. trumpet.

12. girl.

13. i.e. a worthy son of such a father.

and the miller's grey mare to begin with. But come, my boys, drink about and be merry, for you pay no reckoning. Well, Stingo,¹ what's the matter?

Enter Landlord.

Land. There be two gentlemen in a post-chaise² at the door. They have lost their way upo' the forest; and they are talking something about Mr. Hardcastle. 291

Tony. As sure as can be, one of them must be the gentleman that's coming down to court my sister. Do they seem to be Londoners?

Land. I believe they may. They look woundily³ like Frenchmen.

Tony. Then desire them to step this way, and I'll set them right in a twinkling. (*Exit Landlord.*) Gentlemen, as they mayn't be good enough company for you, step down⁴ for a moment, and I'll be with you in the squeezing of a lemon⁵. 301

[*Exeunt mob.*]

Tony. (*Solus.*) Father-in-law⁶ has been calling me whelp⁷ and hound this half-year. Now, if I pleased, I could be so revenged upon the old grumbletonian⁸. But then I'm afraid—afraid of what? I shall soon be worth fifteen hundred a year, and let him frighten me out of *that* if he can.

Enter Landlord, conducting MARLOW and HASTINGS.

Mar. What a tedious uncomfortable day have we had of it! We were told it was but forty miles across the country, and we have come above threescore. 310

Hast. And all, Marlow, from that unaccountable reserve of yours, that would not let us inquire more frequently on the way.

1. nickname of the innkeeper.
2. stage coach.
3. slang for "very much".
4. go out.

5. the time it takes is very soon.
6. step-father.
7. puppy.
8. one who is ever grumbling.

Mar. I own, Hastings, I am unwilling to lay myself under an obligation to every one I meet, and often stand the chance of an unmannerly answer.

Hast. At present, however, we are not likely to receive any answer.

Tony. No offence, gentlemen. But I'm told you have been inquiring for one Mr. Hardcastle in these parts. Do you know what part of the country you are in? 321

Hast. Not in the least, sir, but should thank you for information.

Tony. Nor the way you came?

Hast. No, sir; but if you can inform us——

Tony. Why, gentlemen, if you know neither the road you are going, nor where you are, nor the road you came, the first thing I have to inform you is, that—you have lost your way.

Mar. We wanted no ghost to tell us that. 330

Tony. Pray, gentlemen, may I be so bold as to ask the place from whence you came?

Mar. That's not necessary towards directing us where we are to go.

Tony. No offence; but question for question is all fair, you know. Pray, gentlemen, is not this same Hardcastle a cross-grained¹, old-fashioned, whimsical fellow, with an ugly face, a daughter, and a pretty son?

Hast. We have not seen the gentleman; but he has the family you mention. 340

Tony. The daughter, a tall, trapesing², trolloping³, talkative maypole⁴; the son, a pretty, well-bred, agreeable youth, that everybody is fond of.

1. unmannerly, perverted.
2. colloquial meaning untidy, slattern.

3. disreputable.

4. tall and thin as the Maypole.

Mar. Our information differs in this. The daughter is said to be well-bred and beautiful; the son an awkward booby¹, reared up and spoiled at his mother's apron-string².

Tony. He-he-hem³ !—Then, gentlemen, all I have to tell you is, that you won't reach Mr. Hardcastle's house this night, I believe. 350

Hast. Unfortunate !

Tony. It's a damned long, dark boggy, dirty, dangerous way. Stingo, tell the gentlemen the way to Mr. Hardcastle's ! (*Winking⁴ upon the Landlord.*) Mr. Hardcastle's, of Quagmire Marsh, you understand me.

Land. Master Hardcastle's ! Lock-a-daisy, my masters, you're come a deadly deal wrong ! When you came to the bottom of the hill, you should have crossed down Squash Lane.

Mar. Cross down Squash Lane ! 360

Land. Then you were to keep straight forward, till you came to four roads.

Mar. Come to where four roads meet ?

Tony. Ay ; but you must be sure to take only one of them.

Mar. O, sir, you're facetious.⁵

Tony. Then keeping to the right, you are to go sideways till you come upon Crackskull Common : there you must look sharp for the track of the wheel, and go forward till you come to farmer Murrain's barn. Coming to the farmer's barn, you are to turn to the right, and then to the left, and then to the right about again, till you find out the old mill—— 373

1. silly person.

2. spoilt by an indulgent mother.

3. denotes confusion probably anger.

4. suggests mischief.

5. witty, humorous.

Mar. Zounds, man ! we could as soon find out the longitude !

Hast. What's to be done, Marlow ?

Mar. This house promises but a poor reception ; though perhaps the landlord can accommodate us.

Land. Alack, master, we have but one spare bed in the whole house. 380

Tony. And to my knowledge, that's taken up by three lodgers already. (*After a pause, in which the rest seem disconcerted.*) I have hit it. Don't you think, Stingo, our landlady could accommodate the gentlemen by the fire-side, with—three chairs and a bolster¹ ?

Hast. I hate sleeping by the fire-side.

Mar. And I detest your three chairs and a bolster.

Tony. You do, do you ? then, let me see—what if you go on a mile farther, to the Buck's Head ; the old Buck's Head on the hill, one of the best inns in the whole county ? 391

Hast. O ho ! so we have escaped an adventure for this night, however.

Land. (*Apart to TONY.*) Sure, you ben't² sending them to your father's as an inn, be you ?

Tony. Mum³, you fool you. Let *them* find that out. (*To them.*) You have only to keep on straight forward, till you come to a large old house by the roadside. You'll see a pair of large horns over the door. That's the sign. Drive up the yard, and call stoutly about you.

Hast. Sir, we are obliged to you. The servants can't miss the way ? 402

1. a big pillow
2. are not

3. silence

Tony. No, no : but I tell you, though, the landlord is rich, and going to leave off business ; so he wants to be thought a gentleman, saving your presence, he ! he ! he ! He'll be for giving you his company ; and, ecod, if you mind him, he'll persuade you that his mother was an alderman.¹ and his aunt a justice of peace.

Land. A troublesome old blade, to be sure ; but a keeps as good wines and beds as any in the whole country. 411

Mar. Well, if he supplies us with these, we shall want no further connection. We are to turn to the right, did you say ?

Tony. No, no ; straight forward. I'll just step myself, and show you a piece of the way. (*To the Landlord.*) Mum !

Land. Ah, bless your heart, for a sweet, pleasant—damn'd mischievous son of a whore. 419 [*Exeunt.*

1. city-magistrate

A —————> ACT THE SECOND

SCENE—*An old-fashioned House.*

Enter **HARDCASTLE**, followed by three or four awkward servants.

Hard. Well, I hope you are perfect in the table exercise¹ I have been teaching you these three days. You all know your posts and your places, and can show that you have been used to good company, without ever stirring from home².

Omnes. Ay, ay.

Hard. When company comes you are not to pop out and stare, and then run in again, like frightened rabbits in a warren³.

Omnes. No, no. 10

Hard. You, Diggory, whom I have taken from the barn, are to make a show at the side-table; and you, Roger, whom I have advanced from the plough, are to place yourself behind my chair. But you're not to stand so, with your hands in your pockets. Take your hands from your pockets, Roger; and from your head, you blockhead you. See how Diggory carries his hands. They're a little too stiff, indeed, but that's no great matter.

Dig. Ay, mind how I hold them. I learned to hold my hands this way when I was upon drill for the militia. And so being upon drill — 22

Hard. You must not be so talkative, Diggory. You must be all attention to the guests. You must hear us

1. how to serve at table
2. to the town to learn

3. rabbit colony

talk, and not think of talking; you must see us drink, and not think of drinking; you must see us eat, and not think of eating.

Dig. By the laws, your worship, that's perfectly¹ impossible. Whenever Diggory sees yeating going forward, ecod, he's always wishing for a mouthful himself.

Hard. Blockhead! Is not a belly-full in the kitchen as good as a belly-full in the parlour? Stay your stomach² with that reflection³. 33

Dig. Ecod, I thank your worship, I'll make a shift⁴ to stay my stomach with a slice of cold beef in the pantry.

Hard. Diggory, you are too talkative.—Then, if I happen to say a good thing, or tell a good story at table, you must not all burst out a-laughing, as if you made part of the company.

Dig. Then ecod your worship must not tell the story of Ould Grouse in the gun-room: I can't help laughing at that—he! he! he!—for the soul of me. We have laughed at that these twenty years—ha! ha! ha! 43

Hard. Ha! ha! ha! The story is a good one. Well, honest Diggory, you may laugh at that—but still remember to be attentive. Suppose one of the company should call for a glass of wine, how will you behave? A glass of wine, sir, if you please (*to DIGGORY*).—Eh, why don't you move?

Dig. Ecod, your worship, I never have courage till I see the eatables and drinkables brought upo' the table, and then I'm as bauld as a lion. 52

Hard. What, will nobody move?

First Serv. I'm not to leave this plect.

-
1. note his rustic pronunciations throughout.
 2. restrain your desire for food.

3. thought.
4. effort.

Second Serv. I'm sure it's no please of mine.

Third Serv. Nor mine, for sartain.

Dig. Wauns¹, and I'm sure it canna be mine.

Hard. You numskulls² ! and so while, like your betters, you are quarrelling for places, the guests must be starved. O you dunces ! I find I must begin all over again——But don't I hear a coach drive into the yard ? To your posts, you blockheads. I'll go in the meantime and give my old friend's son a hearty reception at the gate.

64

[*Exit* **HARDCASTLE**.]

Dig. By the elevens, my please is gone quite out of my head.

Rog. I know that my please is to be everywhere.

First Serv. Where the devil is mine ?

Second Serv. My please is to be nowhere at all ; and so I've go about my business.

70

[*Exeunt* Servants, *running about as if frightened, different ways*.]

Enter Servant *with candles, showing in* **MARLOW**
and **HASTINGS**.

Serv. Welcome, gentlemen, very welcome ! This way.

Hast. After the disappointments of the day, welcome once more, Charles, to the comforts of a clean room and a good fire. Upon my word, a very well-looking house ; antique³ but creditable.

Mar. The usual fate of a large mansion. Having first ruined⁴ the master by good housekeeping, it at last comes to levy contributions⁵ as an inn.

78

1. shortened rustic form of the expression "God's wounds".
2. brainless fellow.
3. old fashioned.

4. because of the heavy expenses in maintaining this large house.
5. has to depend on the fees from travellers.

Hast. As you say, we passengers are to be taxed to pay all these fineries. I have often seen a good side-board, or a marble chimney-piece, though not actually put in the bill¹, inflame² a reckoning³ confoundedly.

Mar. Travellers, George, must pay in all places: the only difference is, that in good inns you pay dearly for luxuries; in bad inns you are fleeced⁴ and starved. 85

Hast. You have lived very much among them. In truth, I have been often surprised, that you who have seen so much of the world, with your natural good sense, and your many opportunities, could never yet acquire a requisite share of assurance⁵. 90

Mar. The Englishman's malady⁶. But tell me, George, where could I have learned that assurance you talk of? My life has been chiefly spent in a college or an inn, in seclusion from that lovely part of the creation that chiefly teach men confidence. I don't know that I was ever familiarly acquainted with a single modest woman—except my mother—But among females of another class, you know—

Hast. Ay, among them you are impudent⁷ enough of all conscience. 100

Mar. They are of *us*, you know.

Hast. But in the company of women of reputation I never saw such an idiot, such a trembler; you look for all the world as if you wanted an opportunity of stealing out of the room.

Mar. Why, man, that's because I do want to steal out of the room. Faith, I have often formed a resolution

1. charged for.

2. raise, increase.

3. total bill (for board and lodge).

4. metaphor—stripped of money, heavily charged.

5. self-confidence, easy bearing.

6. weakness.

7. bold.

to break the ice, and rattle away at any rate. But I don't know how, a single glance from a pair of fine eyes has totally upset my resolution. An impudent fellow may counterfeit¹ modesty; but I'll be hanged if a modest man can ever counterfeit impudence. 112

Hast. If you could but say half the fine things to them that I have heard you lavish upon the bar-maid of an inn, or even a college bed-maker——

Mar. Why, George, I can't say fine things to them; they freeze, they petrify² me. They may talk of a comet, or a burning mountain, or some such bagatelle³; but, to me, a modest woman, drest out in all her finery, is the most tremendous object of the whole creation. 120

Hast. Ha! ha! ha! At this rate, man, how can you ever expect to marry?

Mar. Never; unless, as among kings and princes, my bride were to be courted by proxy. If, indeed, like an Eastern bridegroom, one were to be introduced to a wife he never saw before, it might be endured. But to go through all the terrors of a formal courtship, together with the episode of aunts, grandmothers, and cousins, and at last to blurt out the broad staring question of, Madam, will you marry me? No, no, that's a strain much above me, I assure you. 131

Hast. I pity you. But how do you intend behaving to the lady you are come down to visit at the request of your father?

Mar. As I behave to all other ladies. Bow very low, answer yes or no to all her demands—But for the rest, I don't think I shall venture to look in her face till I see my father's again.

1. feign.

2. turn me to stone.

3. mere trifles.

Hast. I'm surprised that one who is so warm a friend can be so cool a lover. 140

Mar. To be explicit¹, my dear Hastings, my chief inducement down was to be instrumental in forwarding your happiness, not my own. Miss Neville loves you, the family don't know you; as my friend you are sure of a reception, and let honour² do the rest.

Hast. My dear Marlow! But I'll suppress the emotion. Were I a wretch, meanly seeking to carry off a fortune, you should be the last man in the world I would apply to for assistance. But Miss Neville's person is all I ask, and that is mine, both from her deceased father's consent, and her own inclination. 151

Mar. Happy man! You have talents and art to captivate any woman. I'm doomed to adore the sex, and yet to converse with the only part³ of it I despise. This stammer in my address, and this awkward prepossessing visage⁴ of mine, can never permit me to soar above the reach of a milliner's 'prentice⁵, or one of the duchesses of Drury Lane⁶. Pshaw! this fellow here to interrupt us. 159

Enter HARDCASTLE.

Hard. Gentlemen, once more you are heartily welcome. Which is Mr. Marlow? Sir, you are heartily welcome. It's not my way, you see, to receive my friends with my back to the fire⁷. I like to give them a hearty reception in the old style at my gate. I like to see their horses and trunks taken care of.

Mar. (*Aside.*) He has got our names from the servants already. (*To him.*) We approve your caution

1. clear.
2. the host's sense of honour.
3. type.
4. look, face.
5. a sewing girl.

6. street women who haunt the theatre.
7. in the warmth of the drawing-room.

and hospitality, sir. (*To Hastings.*) I have been thinking, George, of changing our travelling dresses in the morning. I am grown confoundedly ashamed of mine.

Hard. I beg, Mr. Marlow, you'll use no ceremony¹ in this house. 172

Hast. I fancy, Charles, you're right: the first blow is half the battle². I intend opening the campaign with the white and gold³.

Hard. Mr. Marlow—Mr. Hastings—gentlemen—pray be under no constraint in this house. This is Liberty Hall, gentlemen. You may do just as you please here.

Mar. Yet, George, if we open the campaign too fiercely at first, we may want ammunition before it is over. I think to reserve the embroidery to secure a retreat⁴. 183

Hard. Your talking of a retreat, Mr. Marlow, puts me in mind of the Duke of Marlborough⁵, when we went to besiege Denain. He first summoned the garrison—

Mar. Don't you think the *ventre d'or*⁶ waistcoat will do with the plain brown?

Hard. He first summoned the garrison, which might consist of about five thousand men— 190

Hast. I think not: brown and yellow mix but very poorly⁷.

Hard. I say, gentlemen, as I was telling you, he summoned the garrison, which might consist of about five thousand men—

1. formalities.
2. "Well begun is half-done." Note how meeting the ladies is metaphorically referred to in the subsequent lines.
3. dressed in these two colours.
4. good clothes might be needed even if we fail to win the

- ladies to leave the place honourably.
5. c.f. Mrs. Hardcastle's 2nd speech in the first act.
6. literal "yellow stomach" i.e. gold-embroidered.
7. These colours clash.

Mar. The girls like finery.

Hard. Which might consist of about five thousand men, well appointed with stores, ammunition, and other implements of war. Now, says the Duke of Marlborough to George Brooks, that stood next to him—you must have heard of George Brooks—I'll pawn¹ my dukedom, says he, but I take that garrison without spilling a drop of blood. So— 203

Mar. What, my good friend, if you gave us a glass of punch² in the meantime; it would help us to carry on the siege with vigour.

Hard. Punch, sir! (*Aside.*) This is the most unaccountable kind of modesty I ever met with³.

Mar. Yes, sir, punch. A glass of warm punch, after our journey, will be comfortable. This is Liberty Hall, you know⁴. 211

Hard. Here's a cup, sir.

Mar. (*Aside.*) So this fellow, in his Liberty Hall, will only let us have just what he pleases.

Hard. (*Taking the cup.*) I hope you'll find it to your mind⁵. I have prepared it with my own hands, and I believe you'll own the ingredients are tolerable. Will you be so good as to pledge me⁶, sir? Here Mr. Marlow, here is to our better acquaintance. (*Drinks.*)

Mar. (*Aside.*) A very impudent fellow this⁷! but he's a character, and I'll humour him a little. Sir, my service to you. (*Drinks.*) 222

1. wager.

2. a hot concoction of wine.

3. that they should want such poor quality of drink.

4. play on the word "Liberty."

5. liking, taste.

6. drink to my health.

7. that an inn-keeper should ask this of his guest.

Hast. (*Aside.*) I see this fellow wants to give us his company, and forgets that he's an innkeeper, before he has learned to be a gentleman.

Mar. From the excellence of your cup, my old friend, I suppose you have a good deal of business in this part of the country. Warm work, now and then, at elections, I suppose. 229

Hard. No, sir, I have long given that work over. Since our betters have hit upon the expedient of electing each other, there is no business "for us that sell ale¹."

Hast. So, then, you have no turn² for politics, I find.

Hard. Not in the least. There was a time, indeed, I fretted³ myself about the mistakes of government, like other people; but finding myself every day grow more angry, and the government growing no better, I left it to mend itself. Since that, I no more trouble my head about Hyder Ally, or Ally Cawn⁴, than about Ally Croker. Sir, my service to you. 240

Hast. So that with eating above stairs, and drinking below, with receiving your friends within, and amusing them without, you lead a good pleasant bustling life of it⁵.

Hard. I do stir⁶ about a great deal, that's certain. Half the differences⁷ of the parish are adjusted⁸ in this very parlour.

1. See notes.

2. not interested in.

3. bothered.

4. Ref. to Indian History.

See notes.

5. fully occupied with your innkeeping business only.

6. go about.

7. of opinion, i.e., disputes and quarrels in the community.

8. settled by him.

Mar. (*After drinking.*) And you have an argument in your cup¹, old gentleman, better than any in Westminster Hall². 250

Hard. Ay, young gentleman, that, and a little philosophy.

Mar. (*Aside.*) Well, this is the first time I ever heard of an innkeeper's philosophy.

Hast. So then, like an experienced general³, you attack them on every quarter. If you find their reason manageable, you attack it with your philosophy; if you find they have no reason, you attack them with this. Here's your health, my philosopher. (*Drinks.*)

Hard. Good, very good, thank you; ha! ha! ha! Your generalship puts me in mind of Prince Eugene, when he fought the Turks at the battle of Belgrade. You shall hear. 263

Mar. Instead of the battle of Belgrade, I believe it's almost time to talk about supper. What has your philosophy got in the house for supper?

Hard. For supper, sir! (*Aside.*) Was ever such a request to a man in his own house?

Mar. Yes, sir, supper, sir; I begin to feel an appetite⁴. I shall make devilish work⁵ to-night in the larder⁶, I promise you. 271

Hard. (*Aside.*) Such a brazen dog⁷ sure never my eyes beheld. (*To him.*) Why, really, sir, as for supper, I can't well tell. My Dorothy and the cook-maid settle these things between them. I leave these kind of things entirely to them.

1. see notes.

2. famous Hall of Justice.

3. refers to the tactics employed to settle the dispute.

4. hungry.

5. eat voraciously.

6. store room.

7. impudent rascal.

Mar. You do, do you ?

Hard. Entirely. By the bye, I believe they are in actual consultation upon what's for supper this moment in the kitchen. 280

Mar. Then I beg they'll admit me as one of their privy council¹. It's a way I have got. When I travel, I always choose to regulate² my own supper. Let the cook be called. No offence I hope, sir.

Hard. O no, sir, none in the least; yet I don't know how; our Bridget, the cook-maid, is not very communicative upon these occasions. Should we send for her, she might scold us all out of the house.

Hast. Let's see your list of the larder then. I ask it as a favour. I always match my appetite to my bill of fare³. 291

Mar. (To *HARDCASTLE*, who looks at them with surprise.) Sir, he's very right, and it's my way too.

Hard. Sir, you have a right to command here. Here, Roger, bring us the bill of fare for to-night's supper: I believe its drawn out—Your manner, Mr. Hastings, puts me in mind of my uncle, Colonel Wallop. It was a saying of his, that no man was sure of his supper till he had eaten it. 299

Hast. (Aside.) All upon the high ropes⁴ ! His uncle a colonel ! we shall soon hear of his mother being a justice of the peace. But let's hear the bill of fare.

Mar. (Perusing.) What's here ? For the first course ; for the second course ; for the dessert. The devil, sir, do you think we have brought down a whole Joiners'

-
1. allow me to discuss with them the food.
 2. decide what I am to eat.

3. the menu—list of food.
4. talking big all the time.

Company¹, or the corporation of Bedford², to eat up such a supper? Two or three little things, clean and comfortable, will do.

Hast. But let's hear it.

Mar. (*Reading.*) For the first course, at the top, a pig and prune³ sauce. 311

Hast. Damn your pig, I say.

Mar. And damn your prune sauce, say I.

Hard. And yet, gentlemen, to men that are hungry, pig with prune sauce is very good eating.

Mar. At the bottom, a calf's tongue and brains.

Hast. Let your brains be knocked out, my good sir, I don't like them.

Mar. Or you may clap them⁴ on a plate by themselves. I do. 320

Hard. (*Aside.*) Their impudence⁵ confounds me. (*To them.*) Gentlemen, you are my guests, make what alterations you please. Is there anything else you wish to retrench⁶ or alter, gentlemen?

Mar. Item, a pork pie, a boiled rabbit and sausages, a Florentine, a shaking pudding, and a dish of tiff—taff—taffety⁷ cream.

Hast. Confound your made dishes; I shall be as much at a loss in this house as at a green and yellow dinner at the French⁸ ambassador's table. I'm for plain eating. 331

1. furniture makers—famous for their feasts.
2. 500 "free men".
3. a kind of plum.
4. refers to Hardcastle's brain and not the calf.
5. such insolence.

6. cross out, omit.
7. rich cream looking like taffeta silk.
8. the French food was more subtle and sumptuous than the English.

Hard. I'm sorry, gentlemen, that I have nothing you like, but if there be anything you have a particular fancy to—

Mar. Why, really, sir, your bill of fare is so exquisite, that any one part of it is full as good as another. Send us what you please. So much for supper. And now to see that our beds are aired, and properly taken care of.

Hard. I entreat you'll leave all that to me. You shall not stir a step. 341

Mar. Leave that to you! I protest, sir, you must excuse me, I always look to these things myself.

Hard. I must insist, sir, you'll make yourself easy on that head.

Mar. You see I'm resolved on it. (*Aside.*) A very troublesome fellow this, as I ever met with.

Hard. Well, sir, I'm resolved at least to attend you. (*Aside.*) This may be modern modesty, but I never saw anything look so like old-fashioned impudence! 350

[*Exeunt MARLOW and HARDCASTLE.*]

Hast. (*Alone.*) So I find this fellow's civilities begin to grow troublesome. But who can be angry at those assiduities² which are meant to please him? Ha! what do I see? Miss Neville, by all that's happy!

Enter MISS NEVILLE

Miss Nev. My dear Hastings! To what unexpected good fortune, to what accident, am I to ascribe this happy meeting? 357

1. Note the balance (antithetical) of the phrases. 2. constant attention.

Hast. Rather let me ask the same question, as I could never have hoped to meet my dearest Constance at an inn.

Miss Nev. An inn! sure you mistake: my aunt, my guardian, lives here. What could induce you to think this house an inn?

Hast. My friend, Mr. Marlow, with whom I came down, and I, have been sent here as to an inn, I assure you. A young fellow, whom we accidentally met at a house hard by, directed us hither.

Miss Nev. Certainly it must be one of my hopeful cousin's tricks, of whom you have heard me talk so often; ha! ha! ha! 370

Hast. He whom your aunt intends¹ for you? he of whom I have such just apprehensions²?

Miss Nev. You have nothing to fear from him, I assure you. You'd adore him, if you knew how heartily he despises me. My aunt knows it too, and has undertaken to court me for him, and actually begins to think she has made a conquest³.

Hast. Thou dear dissembler⁴! You must know, my Constance, I have just seized this happy opportunity of my friend's visit here to get admittance into the family. The horses that carried us down are now fatigued with their journey, but they'll soon be refreshed; and then, if my dearest girl will trust in her faithful Hastings, we shall soon be landed in France, where even among slaves the laws of marriage⁵ are respected. 385

Miss Nev. I have often told you, that though ready to obey you, I yet should leave my little fortune behind

1 as husband.

2 fears.

3. ref. to the conversation between the young ladies early in the 1st act—Persuaded me to consent.

4. hypocrite.

5. apparently 'secret' marriages

with reluctance. The greatest part of it was left me by my uncle, the India director, and chiefly consists in jewels. I have been for some time persuading my aunt to let me wear them. I fancy I'm very near succeeding. The instant they are put into my possession, you shall find me ready to make them and myself yours. 393

Hast. Perish the baubles¹! Your person is all I desire. In the meantime, my friend Marlow must not be let into² his mistake. I know the strange reserve of his temper is such, that if abruptly informed of it, he would instantly quit³ the house before our plan was ripe for execution⁴.

Miss Nev. But how shall we keep him in the deception⁵? Miss Hardcastle is just returned from walking; what if we still continue to deceive him?—This, this way—— 402

[*They confer.*]

Enter MARLOW.

Mar. The assiduities of these good people tease me beyond bearing. My host seems to think it ill manners to leave me alone, and so he claps not only himself but his old-fashioned wife, on my back. They talk of coming to sup with us too; and then, I suppose, we are to run the gauntlet⁶ through all the rest of the family.—What have we got here?

Hast. My dear Charles! Let me congratulate you!—The most fortunate accident!—Who do you think is just alighted⁷? 412

Mar. Cannot guess.

1. trifles—jewellery.

2. informed.

3. leave.

4. ready to be carried out.

5. delusion.

6. suffer the critical appraisal of the whole family.

7. "from the stage-coach" into this inn.

Hast. Our mistresses, boy, Miss Hardcastle and Miss Neville. Give me leave to introduce Miss Constance Neville to your acquaintance. Happening to dine in the neighbourhood, they called on their return to take fresh horses here. Miss Hardcastle has just stepped into the next room, and will be back in an instant. Wasn't it lucky? eh! 420

Mar. (Aside.) I have been mortified¹ enough of all conscience, and here comes² something to complete my embarrassment.

Hast. Well, but wasn't it the most fortunate thing in the world?

Mar. Oh! yes. Very fortunate—a most joyful encounter³—But our dresses, George, you know are in disorder—What if we should postpone the happiness till to-morrow?—To-morrow at her own house—It will be every bit as convenient—and rather more respectful—To-morrow let it be. 431 [*Offering to go.*]

Miss Nev. By no means, sir. Your ceremony⁴ will displease her. The disorder of your dress will show the ardour⁵ of your impatience⁶. Besides, she knows you are in the house, and will permit you to see her.

Mar. O! the devil! how shall I support⁷ it? Hem! hem! Hastings, you must not go. You are to assist me, you know. I shall be confoundedly ridiculous. Yet, hang it! I'll take courage. Hem!

Hast. Pshaw, man! it's but the first plunge⁸, and all's over. She's but a woman, you know. 441

1. ill at ease, unhappy.

2. Miss Hardcastle.

3. happy meeting—does not seem sincere but forced

4. formality of proper dress

5. eagerness.

6. to meet her.

7. stand or bear

8. dive, metaphorically into cold water.

Mar. And, of all women, she that I dread most to encounter.

Enter MISS HARDCASTLE, as returned from walking, a bonnet, etc.

Hast. (Introducing them.) Miss Hardcastle, Mr. Marlow. I'm proud of bringing two persons of such merit together, that only want to know, to esteem each other. 452

Miss Hard. (Aside.) Now for meeting my modest gentleman with a demure¹ face, and quite in his own manner. *(After a pause, in which he appears very uneasy and disconcerted.)* I'm glad of your safe arrival, sir. I'm told you had some accidents by the way.

Mar. Only a few, madam. Yes, we had some. Yes, madam, a good many accidents, but should be sorry—madam—or rather glad of any accidents—that are so agreeably concluded². Hem!

Hast. (To him.) You never spoke better in your whole life. Keep it up, and I'll insure you the victory.

Miss Hard. I'm afraid you flatter³, sir. You that have seen so much of the finest company⁴, can find little entertainment in an obscure corner of the country.

Mar. (Gathering courage.) I have lived, indeed, in the world, madam; but I have kept very little company. I have been but an observer upon life⁵, madam, while others were enjoying it⁶.

Miss Nev. But that, I am told, is the way to enjoy it at last.

1. quiet, shy.

2. ending in such a pleasant meeting.

3. paying me a compliment.

4. smart people.

5. watched people from a distance.

6. the company.

Hast. (*To him.*) Cicero¹ never spoke better. Once more, and you are confirmed in assurance for ever².

Mar. (*To him.*) Hem! Stand by me, then, and when I'm down³, throw in a word or two, to set me up again. 472

Miss Hard. An observer, like you: upon life were, I fear, disagreeably employed⁴, since you must have had much more to censure⁵ than to approve⁶.

Mar. Pardon me, madam. I was always willing to be amused. The folly of most people is rather an object of mirth than uneasiness⁷.

Hast. (*To him.*) Bravo, bravo. Never spoke so well in your whole life. Well, Miss Hardcastle, I see that you and Mr. Marlow are going to be very good company. I believe our being here will but embarrass⁸ the interview.

Mar. Not in the least, Mr. Hastings. We like your company of all things. (*To him.*) Zounds! George sure you won't go? how can you leave us? 485

Hast. Our presence will but spoil conversation, so we'll retire to the next room. (*To him.*) You don't consider, man, that we are to manage a little *tête-à-tête* of our own. [*Exeunt.*]

Miss Hard. (*After a pause.*) But you have not been wholly an observer, I presume, sir: the ladies, I should hope, have employed some part of your addresses⁹. 492

Mar. (*Relapsing into timidity.*) Pardon me, madam, I—I—I—as yet have studied—only—to—deserve them.

1. Roman politician of the 11th century B. C.

2. absolutely self-possessed, confident.

3. fall quiet through nervousness.

4. unhappily occupied.

5. criticise.

6. appreciate.

7. displeasure.

8. put a restraint to.

9. courted or paid attention to ladies.

Miss Hard. And that, some say, is the very worst way to obtain them.

Mar. Perhaps so, madam. But I love to converse only with the more grave and sensible part of the sex. But I'm afraid I grow tiresome¹. 499

Miss Hard. Not at all, sir; there is nothing I like so much as grave conversation myself; I could hear it for ever. Indeed, I have often been surprised how a man of sentiment² could ever admire those light airy pleasures³, where nothing reaches the heart⁴.

Mar. It's— a disease — of the mind⁵, madam. In the variety of tastes there must be some who, wanting a relish—for — um — a — um⁶.

Miss Hard. I understand you, sir. There must be some who, wanting⁷ a relish for refined pleasures, pretend to despise what⁸ they are incapable of tasting.

Mar. My meaning⁹, madam, but infinitely better expressed. And I can't help observing—a —

Miss Hard. (*Aside.*) Who could ever suppose this fellow impudent upon some occasions? (*To him.*) You were going to observe, sir—

Mar. I was observing, madam—I protest, madam, I forget what I was going to observe.

Miss Hard. (*Aside.*) I vow and so do I. (*To him.*) You were observing, sir, that in this age of hypocrisy— something about hypocrisy, sir. 520

Mar. Yes, madam. In this age of hypocrisy there are few who upon strict inquiry do not—a—a—a—

1. making you weary.
2. sensible, intelligent.
3. cheap and foolish.
4. makes a lasting impression.
5. to relish frivolous talks.

6. signifies extreme nervousness.
7. lacking.
8. 'refined pleasures.'
9. that's what I meant.

Miss Hard. I understand you perfectly, sir.

Mar. (*Aside.*) Egad ! and that's more than I do myself.

Miss Hard. You mean that in this hypocritical age there are few that do not condemn in public what they practise in private, and think they pay every debt to virtue¹ when they praise it.

Mar. True, madam ; those who have most virtue in their mouths, have least of it in their bosoms. But I'm sure I tire you, madam. 532

Miss Hard. Not in the least, sir, there's something so agreeable and spirited in your manner, such life and force—pray, sir, go on.

Mar. Yes, madam. I was saying—that there are some occasions, when a total want of courage, madam, destroys all the—and puts us—upon a—a—a —

Miss Hard. I agree with you entirely ; a want of courage upon some occasions assumes the appearance² of ignorance, and betrays³ us when we most want to excel. I beg you'll proceed. 542

Mar. Yes, madam. Morally speaking, madam—But I see Miss Neville expecting us⁴ in the next room. I would not intrude for the world.

Miss Hard. I protest, sir, I never was more agreeably entertained in all my life. Pray go on.

Mar. Yes, madam, I was——But she beckons us to join her. Madam, shall I do myself the honour to attend you ? 550

Miss Hard. Well, then, I'll follow.

Mar. (*Aside.*) This pretty smooth dialogue has done for me. [Exit.

1. do their duty to virtue.

2. appears to be.

3. gives a false impression.

4. a lame excuse to escape.

Miss Hard. (Alone.) Ha ! ha ! ha ! Was there ever such a sober, sentimental interview ? I'm certain he scarce looked in my face the whole time. Yet the fellow, but for his unaccountable bashfulness, is pretty well too. He has good sense, but then so buried in his fears, that it fatigues one more than ignorance. If I could teach him a little confidence, it would be doing somebody that I know of a piece of service. But who is that somebody ? —That, faith¹, is a question I can scarce² answer. [*Exit.*]

Enter TONY and MISS NEVILLE, followed by
MRS. HARDCASTLE and HASTINGS.

Tony. What do you follow me for, cousin Con ? I wonder you're not ashamed to be so very engaging.³

Miss Nev. I hope, cousin, one may speak to one's own relations, and not be to blame. 566

Tony. Ay, but I know what sort of a relation you want to make me⁴, though ; but it won't do. I tell you, cousin Con, it won't do ; so I beg you'll keep your distance, I want no nearer relationship.

[*She follows, coquetting⁵ him to the back scene.*]

Mrs. Hard. Well ! I vow, Mr. Hastings, you are very entertaining⁶. There's nothing in the world I love to talk of so much as London, and the fashions, though I was never there myself.

Hast. Never there ! You amaze me ! From your air⁷ and manner, I concluded you had been bred all your life either at Ranelagh, St. James's, or Tower Wharf⁸. 577

-
1. certainly.
 2. hardly.
 3. attractive.
 4. husband.
 5. flirting.

6. amusing.
7. bearing.
8. or some such town and not in the country.

Mrs. Hard. O! sir, you're only pleased to say so. We country persons can have no manner at all. I'm in love with the town, and that serves to raise me above some of our neighbouring rustics; but who can have a manner, that has never seen the Pantheon, the Grotto Gardens, the Borough, and such places where the nobility chiefly resort? All I can do is to enjoy London at second-hand¹. I take care to know every *tête-à-tête* from the Scandalous Magazine, and have all the fashions, as they come out, in a letter from the two Miss Rickets, of Crooked Lane. Pray how do you like this head² Mr. Hastings? 589

Hast. Extremely elegant³ and *dégagée*⁴, upon my word, madam. Your friseur⁵ is a Frenchman, I suppose?

Mrs. Hard. I protest, I dressed it myself from a print in the Ladies' Memorandum Book for the last year.

Hast. Indeed! Such a head in a side-box at the play-house would draw as many gazers as my Lady Mayoress at a City Ball.

Mrs. Hard. I vow, since inoculation began, there is no such thing to be seen as a plain woman⁶; so one must dress a little particular, or one may escape⁷ in the crowd.

Hast. But that can never be your case, madam, in any dress. (*Bowing.*) 601

Mrs. Hard. Yet, what signifies my dressing when I have such a piece of antiquity⁸ by my side as Mr. Hardcastle: all I can say will never argue down⁹ a single button from his clothes. I have often wanted him to

1. through books, magazines and conversation.
2. style of hair dressing.
3. graceful.
4. stylish.
5. hair dresser.

6. because no one's face seems to be disfigured by pock marks.
7. go unnoticed.
8. old fashioned person.
9. persuade him to remove.

throw off his great flaxen wig, and where he was bald, to plaster it over, like my Lord Pately, with powder.

Hast. You are right, madam; for, as among the ladies there are none ugly, so among the men there are none old. 610

Mrs. Hard. But what do you think his answer was? Why, with his usual Gothic¹ vivacity², he said I only wanted him to throw off his wig, to convert it into a *tête*³ for my own wearing.

Hast. Intolerable! At your age you may wear what you please, and it must become you.

Mrs. Hard. Pray, Mr. Hastings, what do you take to be the most fashionable age about town?

Hast. Some time ago, forty was all the mode; but I'm told the ladies intend to bring up fifty for the ensuing winter⁴. 621

Mrs. Hard. Seriously, Then I shall be too young for the fashion.

Hast. No lady begins now to put on jewels till she's past forty. For instance, Miss there, in a polite circle, would be considered as a child, as a mere maker of samplers⁵.

Mrs. Hard. And yet Mrs. Niece thinks herself as a woman, and is as fond of jewels, as the oldest of us all.

Hast. Your niece, is she? And that young gentleman, a brother of yours, I should presume? 631

Mrs. Hard. My son, sir. They are contracted⁶ to each other. Observe their little sports⁷. They fall in

1. old fashioned, barbarous.

2. spirited talk.

3. lady's wig.

4. this of course to please Mrs. Hardeastle.

5. piece of embroidery worked by girls.

6. engaged to be married.

7. flirting-coquetry.

and out¹ ten times a day, as if they were man and wife already. (*To them.*) Well, Tony, child, what soft things are you saying to your cousin Constance this evening? 641

Tony. I have been saying no soft things; but that it's very hard to be followed about so. Ecod! I've not a place in the house now that's left to myself, but the stable.

Mrs. Hard. Never mind him, Con, my dear. He's in another story² behind your back.

Miss Nev. There's something generous in my cousin's manner. He falls out before faces³ to be forgiven in private.

Tony. That's a damned confounded—creack⁴.

Mrs. Hard. Ah! he's a sly one. Don't you think they are like each other about the mouth, Mr. Hastings? The Blenkinsop mouth to a T⁵. They're of a size too. Back to back, my pretties, that Mr. Hastings may see you. Come, Tony. 652

Tony. You had as good not make me, I tell you. (*Measuring.*)

Miss Nev. O lud! he has almost cracked my head.

Mrs. Hard. O, the monster⁶! For shame, Tony. You a man, and behave so!

Tony. If I'm a man⁷, let me have my fortin⁸. Ecod! I'll not be made a fool of no longer. 659

1. quarrel and make up again.
2. tells another story, speaks in a different tone
3. in the presence of others.
4. joke—falsehood.

5. exactly, precisely.
6. cruel.
7. i. e. of age, mature.
8. fortune—shows his lack of culture.

Mrs. Hard. Is this, ungrateful boy, all that I'm to get for the pains I have taken in your education? I that have rocked you in your cradle, and fed that pretty mouth with a spoon! Did not I work that waistcoat to make you genteel? Did not I prescribe² for you every day, and weep while the receipt was operating?

Tony. Ecod! you had reason to weep, for you have been dosing me³ ever since I was born. I have gone through every receipt in the Complete Huswife⁴ ten times over; and you have thoughts of coursing me through Quincy⁵ next spring. But, ecod! I tell you, I'll not be made a fool of no longer. 671

Mrs. Hard. Wasn't it all for your good, viper⁶? Wasn't it all for your good?

Tony. I wish you'd let me and my good alone, then. Snubbing⁷ this way when I'm in spirits⁸. If I'm to have any good, let it come of itself; not to keep dinging⁹ it, dinging it into one so.

Mrs. Hard. That's false; I never see you when you're in spirits. No. Tony, you then go to the alehouse or kennel, I'm never to be delighted with your agreeable wild notes¹⁰, unfeeling monster! 681

Tony. Ecod! mamma, your own notes are the wildest of the two¹¹.

Mrs. Hard. Was ever the like¹²? But I see he wants to break my heart, I see he does.

1. respectable.

2. medicine.

3. with medicine.

4. a book of general information
for mothers and wives.

5. the book by Dr. Quincy.

6. poisonous snake.

7. rebuking.

8. happy.

9. drive in forcefully.

10. loud, happy shouts.

11. rather an impudent but probably true retort.

12. rudeness.

Hast. Dear madam, permit me to lecture the young gentleman a little. I'm certain I can persuade him to his duty¹.

Mrs. Hard. Well I must retire. Come, Constance, my love. You see, Mr. Hastings, the wretchedness of my situation : was ever poor woman so plagued with a dear, sweet, pretty provoking, undutiful boy ? 692

[*Exeunt* MRS. HARDCASTLE and MISS NEVILLE.

Tony. (*Singing.*) "There was a young man riding by, and fain² would have his will. Rang do didlo dee."— Don't mind her. Let her cry. It's the comfort of her heart. I have seen her and sister cry over a book for an hour together ; and they said they liked the book the better the more it made them cry.

Hast. Then you're no friend to the ladies, I find, my pretty young gentleman ?

Tony. That's as I find 'um'³. 700

Hast. Not to her of your mother's choosing⁴, I dare answer ? And yet she appears to me a pretty well-tempered girl.

Tony. That's because you don't know her as well as I. Ecod ! I know every inch about her ; and there's not a more bitter cantankerous⁵ toad in all Christendom.

Hast. (*Aside.*) Pretty encouragement this for a lover ! 710

Tony. I have seen her since the height⁶ of that. She has as many tricks as a hare in a thicket⁷, or a colt the first day's breaking.

1. respect to parent.

2. gladly.

3. them.

4. i. e. Miss. Neville.

5. quarrelsome.

6. peak, at her best form.

7. full of tricks and guile.

Hast. To me she appears sensible and silent.

Tony. Ay, before company. But when she's with her playmate, she's as loud as a hog in a gate.

Hast. But there is a meek modesty about her that charms me.

Tony. Yes, but curb¹ her never so little, she kicks up, and you're flung in a ditch. 720

Hast. Well, but you must allow her a little beauty.— Yes, you must allow her some beauty.

Tony. Bandbox²! She's all a made-up thing, mun. Ah! could you but see Bet Bouncer of these parts, you might then talk of beauty. Ecod, she has two eyes as black as sloes³ and cheeks as broad and red as a pulpit cushion. She'd made two of she⁴.

Hast. Well, what say you to a friend that would take this bitter bargain⁵ off your hands?

Tony. Anon⁶.

Hast. Would you thank him that would take Miss Neville, and leave you to happiness and your dear Betsy?

Tony. Ay; but where is there such a friend, for who would take her?

Hast. I am he. If you but assist me, I'll engage to whip⁷ her off to France, and you shall never hear more of her.

Tony. Assist you! Ecod I will, to the last drop of my blood. I'll clap a pair of horses to your chaise that shall

1. rein in, metaphor taken from riding a spirited horse.

2. i. e. her beauty comes out of a milliner's box artificial.

3. plum like fruit.

4. twice as beautiful as Miss Neville.

5. Miss Neville who appears so bitter to you.

6. at once, gladly.

7. whip the horses of the carriage in which he would fly with her.

trundle you off in a twinkling, and may be get you a part of her fortin beside, in jewels, that you little dream of.

Hast. My dear 'squire¹ this looks like a lad of spirit.

Tony. Come along, then, and you shall see more of my spirit before you have done with me. (Singing)

"We are the boys
That fear no noise
Where the thundering cannons roar."

748

[Exeunt.]

1. title of a country land-lord, *i.e.* Kunwar Sahib.

ACT THE THIRD

Enter HARDCASTLE, alone.

Hard. What could my old friend Sir Charles mean by recommending his son as the modestest young man in town? To me he appears the most impudent piece of brass¹ that ever spoke with a tongue. He has taken possession of the easy-chair by the fire-side already. He took off his boots in the parlour, and desired me to see them taken care of. I'm desirous to know how his impudence affects my daughter. She will certainly be shocked at it. 9

Enter MISS HARDCASTLE, plainly dressed.

Hard. Well, my Kate, I see you have changed your dress, as I bade you; and yet I believe, there was no great occasion.

Miss Hard. I find such a pleasure, sir, in obeying your commands, that I take care to observe them without ever debating their propriety².

Hard. And yet, Kate, I sometimes give you some cause³, particularly when I recommended my modest gentleman to you as a lover to-day.

Miss Hard. You taught me to expect something extraordinary, and I find the original⁴ exceeds the description. 21

Hard. I was never so surprised in my life! He has quite confounded⁵ all my faculties!

Miss Hard. I never saw anything like it: and a man of the world too⁶.

1. shamelessly impudent.

2. reasonableness.

3. to disobey or be resentful.

4. i.e. Marlow.

5. baffled.

6. and not a "Sadhu."

Hard. Ay, he learned it all abroad—what a fool was I, to think a young man could learn modesty by traveling. He might as soon learn wit¹ at a masquerade².

Miss Hard. It seems all natural to him.

Hard. A good deal assisted by bad company and a French dancing-master. 31

Miss Hard. Sure you mistake, papa! A French dancing-master could never have taught him that timid look—that awkward address³—that bashful manner——

Hard. Whose look? whose manner, child?

Miss Hard. Mr. Marlow's: he *mauvaise honte*⁴, his timidity, struck me at the first sight.

Hard. Then your first sight deceived you; for I think him one of the most brazen⁵ first sights that ever astonished my senses. 40

Miss Hard. Sure, sir, you rally⁶! I never saw any one so modest.

Hard. And can you be serious? I never saw such a bouncing, swaggering puppy since I was born. Bully Dawson⁷ was but a fool to him.

Miss Hard. Surprising! He met me with a respectful bow, a stammering voice, and a look fixed on the ground.

Hard. He met me with a loud voice, a lordly air, and a familiarity that made my blood freeze again⁸. 49

Miss Hard. He treated me with diffidence⁹ and respect; censured the manners of the age; admired the prudence of girls that never laughed; tired me¹⁰ with

-
1. wisdom.
 2. fancy dress party.
 3. clumsy way of talking.
 4. false modesty.
 5. shameless impudence.

6. joke, banter.
7. notorious ruffian.
8. through horror and disgust.
9. respect.
10. my patience.

apologies for being tiresome ; then left the room with a bow, and "Madam, I would not for the world detain you".

Hard. He spoke to me as if he knew me all his life before ; asked twenty questions, and never waited for an answer ; interrupted my best remarks with some silly pun¹ ; and when I was in my best story of the Duke of Marlborough and Prince Eugene, he asked if I had not a good hand at making punch. Yes, Kate, he asked your father if he was a maker of punch². 62

Miss Hard. One of us must certainly be mistaken.

Hard. If he be what he has shown himself, I'm determined he shall never have my consent³.

Miss Hard. And if he be the sullen thing I take him, he shall never have mine,

Hard. In one thing then we are agreed—to reject him.

Miss Hard. Yes ; but upon conditions. For if you should find him less impudent, and I more presuming—if you find him more respectful, and I more importunate⁴—I don't know—the fellow is well enough for a man—Certainly, we don't meet many such at a horse-race in the country. 75

Hard. If we should find him so——But that's impossible. The first appearance has done⁵ my business. I'm seldom deceived in that.

Miss Hard. And yet there may be many good qualities under the first appearance. 80

1. Quibble, play on words.

2. mixer of a drink—servants do it.

3. to marry you.

4. insistent lover.

5. settled.

Hard. Ay, when a girl finds a fellow's outside to her taste, she then sets about guessing the rest of his furniture¹. With her, a smooth face stands for good sense, and a genteel figure for every virtue.

Miss Hard. I hope, sir, a conversation begun with a compliment to my good sense, won't end with a sneer at my understanding²?

Hard. Pardon me, Kate. But if young Mr. Brazen³ can find the art of reconciling contradictions⁴, he may please us both, perhaps. 90

Miss Hard. And as one of us must be mistaken, what if we go to make further discoveries⁵?

Hard. Agreed. But depend on't I'm in the right.

Miss Hard. And depend on't I'm not much in the wrong.

[*Exeunt.*

Enter TONY, running in with a casket.

Tony. Ecod! I have got them. Here they are. My cousin Con's necklaces, bobs⁶ and all. My mother shan't cheat the poor souls out of their fortin neither. O! my genus, is that you⁷? 99

Enter HASTINGS.

Hast. My dear friend, how have you managed with your mother? I hope you have amused her with pretending love for your cousin, and that you are willing to be reconciled at last? Our horses will be refreshed in a short time, and we shall soon be ready to set off.

-
1. qualifications.
 2. reference to Mr. Hardcastle.
 3. Marlow.
 4. the different impressions he has given to father and daughter.

5. regarding Marlow's character.
6. ear rings and pendants.
7. "how very clever of me"

Tony. And here's something to bear your charges¹ by the way (*giving the casket*); your sweetheart's jewels. Keep them: and hang those, I say, that would rob you of one of them.

Hast. But how have you procured them from your mother? 110

Tony. Ask me no questions, and I'll tell you no fibs². I procured them by the rule of thumb³. If I had not a key to every drawer in mother's bureau, how could I go to the alehouse so often as I do? An honest man may rob himself of his own at any time.

Hast. Thousands do it every day. But to be plain with you; Miss Neville is endeavouring to procure them from her aunt this very instant. If she succeeds, it will be the most delicate⁴ way at least of obtaining them.

Tony. Well, keep them, till you know how it will be. But I know how it will be well enough; she'd as soon part with the only sound tooth in her head. 122

Hast. But I dread the effects of her resentment⁵, when she finds she has lost them.

Tony. Never you mind her resentment, leave *me* to manage that. I don't value her resentment the bounce of a cracker⁶. Zounds here they are Morrice! Prance⁷!

[Exit HASTINGS.]

Enter MRS. HARDCASTLE and MISS NEVILLE

Mrs. Hard. Indeed, Constance, you amaze me. Such a girl as you want jewels! It will be time enough

1. pay your expenses.
2. lies.
3. through my experience.
4. proper.

5. anger.
6. harmless noisy spring of the cracker.
7. "let me get away quickly."

for jewels, my dear, twenty years hence, when your beauty begins to want repairs¹. 131

Miss Nev. But what will repair beauty at forty, will certainly improve² it at twenty, madam.

Mrs. Hard. Yours, my dear, can admit of none. That natural blush is beyond a thousand ornaments. Besides, child, jewels are quite out³ at present. Don't you see half the ladies of our acquaintance, my Lady Kill-day-light, Mrs. Crump, and the rest of them, carry their jewels to town, and bring nothing but paste⁴ and marcasites⁵ back. 140

Miss Nev. But who knows, madam, but somebody that shall be nameless⁶ would like me best with all my little finery about me?

Mrs. Hard. Consult your glass, my dear, and then see if, with such a pair of eyes, you want any better sparklers⁷. What do you think, Tony, my dear? does your cousin Con want any jewels in your eyes to set off her beauty?

Tony. That's as thereafter may be⁸.

Miss Nev. My dear aunt, if you knew how it would oblige me⁹. 151

Mrs. Hard. A parcel of old fashioned rose and table-cut things¹⁰. They would make you look like the court of King Solomon¹¹ at a puppet-show¹². Besides, I believe, I can't readily come at them. They may be missing, for aught I know to the contrary.

1. needs artificial aids.
2. show it off, enhance
3. out of fashion.
4. imitation jems.
5. crystals of iron pyrites.
6. my future husband.

7. shining or sparkling ornaments.
8. It remains to be seen.
9. make me happy.
10. diamonds.
11. a fashion in vogue in such ancient.
12. katputli dance.

Tony. (*Apart to MRS. HARDCASTLE.*) Then why don't you tell her so at once, as she's so longing for them? Tell her they're lost. It's the only way to quiet her. Say they're lost, and call me to bear witness. 160

Mrs. Hard. (*Apart to TONY.*) You know, my dear, I'm only keeping them for you. So if I say they're gone, you'll bear me witness, will you? He! he! he!

Tony. Never fear me. Ecod! I'll say I saw them taken out with my own eyes.

Miss Nev. I desire them but for a day, madam. Just to be permitted to show them as relics¹, and then they may be locked up again.

Mrs. Hard. To be plain with you, my dear Constance, if I could find them you should have them. They're missing, I assure you. Lost, for aught I know; but we must have patience wherever they are. 172

Miss Nev. I'll not believe it! this is but a shallow pretence to deny² me. I know they are too valuable to be so slightly³ kept, and as you are to answer for the loss —

Mrs. Hard. Don't be alarmed, Constance. If they be lost, I must restore an equivalent. But my son knows they are missing, and not to be found.

Tony. That I can bear witness to. They are missing, and not to be found; I'll take my oath on't. 181

Mrs. Hard. You must learn resignation, my dear; for though we lose our fortune, yet we should not lose our patience. See me, how calm I am.

1. heirloom.

2. refuse to give.

3. negligently.

Miss Nev. Ay, people are generally calm at the misfortunes of others.

Mrs. Hard. Now I wonder a girl of your good sense should waste a thought upon such trumpery¹. We shall soon find them; and in the meantime you shall make use of my garnets² till your jewels be found. 190

Miss Nev. I detest garnets.

Mrs. Hard. The most becoming things in the world to set off a clear complexion. You have often seen how well they look upon me. You *shall* have them. [*Exit.*

Miss Nev. I dislike them of all things. You shan't stir.—Was ever anything so provoking³, to mislay my own jewels, and force me to wear her trumpery?

Tony. Don't be a fool. If she gives you the garnets, take what you can get. The jewels are your own already. I have stolen them out of her bureau, and she does not know it. Fly to your spark⁴, he'll tell you more of the matter. Leave me to manage her. 192

Miss Nev. My dear cousin!

Tony. Vanish. She's here, and has missed them already. [*Exit*⁵ MISS NEVILLE.] Zounds! how she fidgets⁶ and spits about like a Catherine wheel⁷.

Enter MRS. HARDCASTLE.

Mrs. Hard. Confusion! thieves! robbers! we are cheated, plundered, broke open, undone.

Tony. What's the matter, what's the matter, mamma? I hope nothing has happened to any of the good family! 201

1. trifles.
2. cheap kind of gems.
3. irritating.
4. slang for lover.

5. moving about restlessly.
6. like a cat, talking angrily.
7. revolving fire-works—'charkhi'.

Mrs. Hard. We are robbed. My bureau has been broken open, the jewels taken out, and I'm undone.

Tony. Oh ! is that all ? Ha ! ha ! ha ! By the laws¹, I never saw it acted better in my life. Ecod, I thought you was ruined in earnest, ha ! ha ! ha !

Mrs. Hard. Why, boy, I *am* ruined in earnest. My bureau has been broken open, and all taken away.

Tony. Stick to that ; ha ! ha ! ha ! stick to that. I'll bear witness, you know ; call me to bear witness. 210

Mrs. Hard. I tell you, Tony, by all that's precious, the jewels are gone, and I shall be ruined for ever.

Tony. Sure I know they are gone, and I'm to say so.

Mrs. Hard. My dearest Tony, but hear me. They're gone, I say.

Tony. By the laws, mamma, you make me for to laugh, ha ! ha ! I know who took them well enough, ha ! ha ! ha !

Mrs. Hard. Was there ever such a blockhead², that can't tell the difference between jest and earnest³. I tell you I'm not in jest, booby⁴. 222

Tony. That's right, that's right ; you must be in a bitter passion, and then nobody will suspect either of us. I'll bear witness that they are gone.

Mrs. Hard. Was there ever such a cross-grained⁵ brute, that won't hear me ? Can you bear witness that you're no better than a fool ? Was ever poor woman so beset with fools on one hand, and thieves on the other ?

Tony. I can bear witness to that. 230

1. Lord.

2. idiot.

3. a joke and a reality.

4. fool.

5. wicked, unreasonable.

Mrs. Hard. Bear witness again, you blockhead you, and I'll turn you out of the room directly. My poor niece, what will become of her? Do you laugh, you unfeeling brute, as if you enjoyed my distress?

Tony. I can bear witness to that.

Mrs. Hard. Do you insult me, monster? I'll teach you to vex¹ your mother, I will.

[*He runs off, she follows him.*]

Enter MISS HARDCASTLE and Maid.

Miss Hard. What an unaccountable³ creature is that brother of mine, to send them to the house as an inn! ha! ha! I don't wonder at his impudence. 240

Maid. But what is more, madam, the young gentleman, as you passed by in your present dress, asked me if you were the bar-maid. He mistook you for the maid, madam.

Miss Hard. Did he? Then as I live, I'm resolved to keep up the delusion³. Tell me, Pimple, how do you like my present dress? Don't you think I look something like Cherry⁴ in the Beaux Stratagem⁵.

Maid. It's the dress, madam, that every lady wears in the country, but⁶ when she visits or receives company.

Miss Hard. And are you sure he does not remember my face or person? 252

Maid. Certain of it.

Miss Hard. I vow, I thought so; for, though we spoke for some time together, yet his fears were such, that he never once looked up during the interview.

1. tease.

2. strange, peculiar.

3. false notion.

4. name of the bar-maid.

5. a comedy.

6. except.

Indeed, if he had, my bonnet would have kept him from seeing me.

Maid. But what do you hope from keeping him in his mistake? 260

Miss Hard. In the first place, I shall be seen, and that is no small advantage to a girl who brings her face to market¹. Then I shall perhaps make an acquaintance, and that's no small victory gained over one who never addresses any but the wildest of her sex. But my chief aim is, to take my gentleman off his guard², and, like an invisible champion of romance³, examine the giant's force before I offer to combat⁴.

Maid. But are you sure you can act your part, and disguise your voice so that he may mistake that, as he has already mistaken your person? 271

Miss Hard. Never fear me. I think I have got the true bar cant⁵—Did your honour call?—Attend the Lion⁶ there—Pipes and tobacco for the Angel.—The Lamb has been outrageous this half-hour.

Maid. It will do, madam. But he's here. [*Exit*

Enter MARLOW.

Mar. What a bawling⁷ in every part of the house! I have scarce a moment's repose⁸. If I go to the best room, there I find my host and his story: if I fly to the gallery, there we have my hostess with her curtsy down to the

1. marriage market.

2. examine him while he is not aware.

3. heroic story.

4. find out his true character before I allow him to court me.

5. the language and intonation of a waitress in a bar.

6. Lion, Angel, Lamb are names of different rooms of the Bar.

7. noise.

8. rest.

ground¹. I have at last got a moment to myself, and now
for recollection². 283

[*Walks and muses.*]

Miss Hard. Did you call, sir? Did your honour
call?

Mar. (Musing.) As for Miss Hardcastle, she's too
grave and sentimental for me.

Miss Hard. Did your honour call? (*She still places
herself before him, he turning away.*)

Mar. No, child. (*Musing.*) Besides, from the glimpse
I had of her, I think she squints³. 291

Miss Hard. I'm sure, sir, I heard the bell ring.

Mar. No, no. (*Musing.*) I have pleased my father,
however, by coming down, and I'll to-morrow please
myself by returning.

[*Taking out his tablets and perusing.*]

Miss Hard. Perhaps the other gentleman called,
sir?

Mar. I tell you, no.

Miss Hard. I should be glad to know, sir. We have
such a parcel⁴ of servants! 300

Mar. No, no, I tell you. (*Looks full in her face.*)
Yes, child, I think I did call. I wanted—I wanted—I
vow, child, you are vastly handsome.

Miss Hard. O la, sir, you'll make one ashamed.

1. a ceremonious bow to a great
person by bending the knees.
Here means fawning politeness.

2. thinking.

3. defect in the eyes.

4. foolish, inefficient set of servants.

Mar. Never saw a more sprightly malicious' eye. Yes, yes, my dear, I did call. Have you got any of your—a—what d'ye call it in the house?

Miss Hard. No, sir, we have been out of that these ten days.

Mar. One may call in this house, I find, to very little purpose. Suppose I should call for a taste, just by way of a trial, of the nectar of your lips³; perhaps I might be disappointed in that too. 313

Miss Hard. Nectar! nectar! That's a liquor there's no call³ for in these parts. French, I suppose. We sell no French wines here, sir.

Mar. Of true English growth, I assure you.

Miss Hard. Then it's odd I should not know it. We brew all sorts of wines in this house, and I have lived here these eighteen years. 320

Mar. Eighteen years! Why, one would think, child you kept the bar before you were born. How old are you?

Miss Hard. O! sir, I must not tell my age. They say women and music should never be dated.

B ✓ *Mar.* To guess at this distance, you can't be much above forty (*approaching*). Yet, nearer, I don't think so much (*approaching*). But coming close to some women they look younger still; but when we come very close indeed— (*attempting to kiss her*). 333

Miss Hard. Pray, sir, keep your distance. One would think you wanted to know one's age, as they do horses, by mark of mouth⁴.

1. bright—full of coquetry.

2. kiss.

3. not in demand.

4. teeth in the mouth.

Mar. I protest, child, you use me extremely ill. If you keep me at this distance, how is it possible you and I can ever be acquainted?

Miss Hard. And who wants to be acquainted with you? I want no such acquaintance, not I. I'm sure you did not treat Miss Hardcastle, that was here awhile ago, in this obstropolous¹ manner. I'll warrant² me, before her you looked dashed³, and kept bowing to the ground, and talked, for all the world, as if you was before a justice of peace. 343

Mar. (*Aside.*) Egad, she has hit it, sure enough! (*To her.*) In awe of her, child? Ha! ha! ha! A mere awkward squinting thing; no, no. I find you don't know me. I laughed and rallied⁴ here a little; but I was unwilling to be too severe. No, I could not be too severe, curse me!

Miss Hard. O! then, sir, you are a favourite, I find among the ladies? 351

Mar. Yes, my dear, a great favourite. And yet hang me, I don't see what they find in me to follow. At the Ladies' Club in town I'm called their agreeable Rattle⁵. Rattle, child, is not my real name, but one I'm known by. My name is Solomons; Mr. Solomons, my dear, at your service. (*Offering to salute her.*)

Miss Hard. Hold, sir; you are introducing me to your club, not to yourself. And you're so great a favourite there, you say? 360

1. rustic pronunciation of obs-
treperous—noisy turbulent.
2. am sure.

3. abashed.
4. teased.
5. to talk ceaselessly.

Mar. Yes, my dear. There's Mrs. Mantrap, Lady Betty Blackleg, the Countess of Sligo, Mrs. Langhorns, old Miss Biddy Buckskin, and your humble servant, keep up the spirit of the place.

Miss Hard. Then it's a very merry place, I suppose ?

Mar. Yes, as merry as cards, supper, wine, and old women can make us.

Miss Hard. And their agreeable Rattle, ha ! ha ! ha !

Mar. (*Aside.*) Egad ! I don't quite like this chit. She looks knowing, methinks. You laugh, child ? 370

Miss Hard. I can't but laugh, to think what time they all have for minding their work or their family.

Mar. (*Aside.*) All's well ; she don't laugh at me. (*To her.*) Do you ever work, child ?

Miss Hard. Ay, sure. There's not a screen or quilt in the whole house but what can bear witness to that.

Mar. Odso ! then you must show me your embroidery. I embroider and draw patterns myself a little. If you want a judge of your work, you must apply to me. (*Seizing her hand.*) 380

Miss Hard. Ay, but the colours do not look well by candlelight. You shall see all in the morning. (*Struggling.*)

Mar. And why not now, my angel ? Such beauty fires beyond the power of resistance.—Pshaw ! the father here ! My old luck¹ : I never nicked seven that I did not throw ames ace three times following².

[*Exit* MARLOW.]

1. usual bad luck.

2. reference to game of cards. *See notes.*

Enter HARDCASTLE, who stands in surprise.

Hard. So, madam. So, I find *this* is your *modest* lover. This is your humble admirer, that kept his eyes fixed on the ground, and only adored at humble distance. Kate, Kate, art thou not ashamed to deceive your father so ?
392

Miss Hard. Never trust me, dear papa, but¹ he's still the modest man I first took him for ; you'll be convinced of it as well as I.

Hard. By the hand of my body, I believe his impudence is infectious² ! Didn't I see him seize your hand ? Didn't I see him haul you about like³ a milkmaid ? And now you talk of his respect and his modesty, forsooth !
400

Miss Hard. But if I shortly convince you of his modesty, that he has only the faults that will pass off with time, and the virtues that will improve with age, I hope you'll forgive him.

Hard. The girl would actually make one run mad ! I tell you, I'll not be convinced. I am convinced. He has scare been three hours in the house, and he has already encroached⁴ on all my prerogatives⁵. You may like his impudence, and call it modesty ; but my son-in-law, madam, must have very different qualifications.
411

Miss Hard. Sir, I ask but this night to convince you.

Hard. You shall not have half the time, for I have thoughts of turning him out this very hour.

1. if he is not still.

2. that she has caught this impudence from him.

3. drag.

4. violated.

5. rights and privileges.

Miss Hard. Give me that hour then, and I hope to satisfy you.

Hard. Well, an hour let it be then. But I'll have no trifling with your father. All fair and open¹, do you mind me

Miss Hard. I hope, sir, you have ever found that I considered your commands as my pride²; for your kindness is such, that my duty as yet has been inclination³. 422

[*Exeunt.*

1. there must be absolute honesty. 3. gladly and of free will done my
2. proud to obey you. duty to you.

ACT THE FOURTH

Enter HASTINGS and MISS NEVILLE.

Hast. You surprise me ; Sir Charles Marlow expected here this night ! Where have you had your information ?

Miss. Nev. You may depend upon it. I just saw his letter to Mr. Hardcastle, in which he tells him he intends setting out a few hours after his son.

Hast. Then, my Constance, all must be completed before he arrives. He knows me ; and should he find me here, would discover¹ my name, and perhaps my designs², to the rest of the family.

Miss. Nev. The jewels, I hope, are safe ? 10

Hast. Yes, yes, I have sent them to Marlow, who keeps the keys of our baggage. In the meantime, I'll go to prepare matters for our elopement. I have had the 'squire's³ promise of a fresh pair of horses ; and if I should not see him again, will write him further directions. [Exit.]

Miss. Nev. Well ! success attend you. In the meantime I'll go and amuse my aunt with the old pretence⁴ of a violent passion⁵ for my cousin. 19 [Exit.]

Enter MARLOW, followed by a Servant.

Mar. I wonder what Hastings could mean by sending me so valuable a thing as a casket to keep for him, when

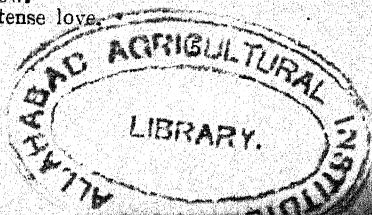
1. disclose.

2. plan (my intention of marrying you).

3. Tony.

4. show.

5. intense love.



he knows the only place I have is the seat of a post-coach at an inn door. Have you deposited the casket with the landlady, as I ordered you? Have you put it into her own hands?

Ser. Yes, your honour.

Mar. She said she'd keep it safe, did she?

Ser. Yes, she said she'd keep it safe enough; she asked me how I came by it; and she said she had a great mind¹ to make me give an account of myself. 30

[*Exit* Servant.]

Mar. Ha! ha! ha! They're safe, however. What an unaccountable set of beings have we got amongst! This little bar-maid though runs in my head most strangely, and drives out the absurdities of all the rest of the family. She's mine, she must be mine, or I'm greatly mistaken.

Enter HASTINGS

Hast. Bless me! I quite forgot to tell her that I intended to prepare at the bottom of the garden. Marlow here, and in spirits too!

Mar. Give me joy, George. Crown me, shadow me with laurels²! Well, George, after all, we modest fellows don't want³ for success among the women. 42

Hast. Some women, you mean. But, what success has your honour's modesty been crowned with now, that it grows so insolent⁴ upon us?

Mar. Didn't you see the tempting; brisk, lovely little thing, that runs about the house with a bunch of keys to its girdle?

1. desire.

2. crown of leaves indicating victory.

3. lack.

4. boisterous.

Hast. Well, and what then ?

Mar. She's mine, you rogue, you. Such fire, such motion, such eyes, such lips ; but, egad ! she would not let me kiss them though. 52

Hast. But are you so sure, so very sure of her ?

Mar. Why, man, she talked of showing me her work above stairs, and I am to improve the pattern.

Hast. But how can you, Charles, go about to rob a woman of her honour ?

Mar. Pshaw ! pshaw ! We all know the honour of the bar-maid of an inn. I don't intend to rob her, take my word for it ; there's nothing in this house I shan't honestly pay for. 61

Hast. I believe the girl has virtue.

Mar. And if she has, I should be the last man in the world that would attempt to corrupt it.

Hast. You have taken care, I hope, of the casket I sent you to lock up ? Is it in safety ?

Mar. Yes, yes. It's safe enough. I have taken care of it. But how could you think the seat of a postcoach at an inn door a place of safety ? Ah ! numskull ! I have taken better precautions for you than you did for yourself²——I have—— 71

Hast. What ?

Mar. I have sent it to the landlady to keep for you.

Hast. To the landlady !

Mar. The landlady.

1. fool.

2. you sent it to me who has as much safe place as you have.

Hast. You did?

Mar. I did. She's to be answerable for its forthcoming, you know.

Hast. Yes, she'll bring it forth with a witness.

Mar. Wasn't I right? I believe you'll allow that I acted prudently¹ upon this occasion. 81

Hast. (*Aside.*) He must not see my uneasiness.

Mar. You seem a little disconcerted² though, methinks. Sure nothing has happened?

Hast. No, nothing. Never was in better spirits in all my life. And so you left it with the landlady, who, no doubt, very readily undertook the charge.

Mar. Rather too readily³. For she not only kept the casket, but, through her great precaution, was going to keep the messenger too. Ha! ha! ha! 90

Hast. He! he! he! They're safe, however.

Mar. As a guinea in a miser's purse⁵.

Hast. (*Aside.*) So now all hopes of fortune are at an end, and we must set off without it. (*To him.*) Well, Charles, I'll leave you to your meditations⁶ on the pretty bar-maid, and, he! he! he! may you be as successful for yourself, as you have been for me! [*Exit.*

Mar. Thank ye, George: I ask no more. Ha! ha! ha! 99

Enter HARDCASTLE.

Hard. I no longer know my own house. It's turned all topsy-turvy⁸. His servants have got drunk already.

-
1. wisely.
 2. disappointed.
 3. eagerly.
 4. this is forced laughter.

5. therefore no chance of getting it back.
6. thoughts.
7. i. e. unsuccessful?
8. upset.

I'll bear¹ it no longer; and yet, from my respect for his father, I'll be calm. (*To him.*) Mr. Marlow, your servant. I'm your very humble servant. (*Bowing low.*)

Mar. Sir, your humble servant. (*Aside.*) What's to be the wonder now²?

Hard. I believe, sir, you must be sensible³, sir, that no man alive ought to be more welcome than your father's son, sir. I hope you think so?

Mar. I do from my soul, sir. I don't want⁴ much entreaty⁵. I generally make my father's son welcome wherever he goes. 112

Hard. I believe you do, from my soul, sir⁶. But though I say nothing to your own conduct, that of your servants is insufferable⁷. Their manner of drinking is setting a very bad example in this house⁸, I assure you.

Mar. I protest, my very good sir, that is no fault of mine. If they don't drink as⁹ they ought, they are to blame. I ordered them not to spare¹⁰ the cellar. I did, I assure you. (*To the side scene.*) Here, let one of my servants come up. (*To him.*) My positive directions were, that as I did not drink myself, they should make up for my deficiencies below¹¹. 123

Hard. Then they had your orders for what they do? I'm satisfied!

Mar. They had, I assure you. You shall hear from one of themselves.

1. endure.
2. going to happen.
3. realise.
4. need.
5. persuasion.
6. as I have already seen.

7. intolerable.
8. meaning drinking heavily.
9. as much.
10. to drink freely.
11. servants quarters.

Enter Servant, drunk.

Mar. You, Jeremy! Come forward, sirrah! What were my orders? Were you not told to drink freely, and call for what you thought fit, for the good of the house?

Hard. (Aside.) I begin to lose my patience.

Jer. Please your honour, liberty and Fleet Street¹ for ever². Though I'm but a servant, I'm as good as another man. I'll drink for no man before supper, sir, damme! Good liquor will sit upon³ a good supper, but a good supper will not sit upon—hiccup—on my conscience⁴, sir.

137

Mar. You see, my old friend, the fellow is as drunk as he can possibly be. I don't know what you'd have more, unless you'd have the poor devil soused⁵ in a beer-barrel.

Hard. Zounds! he'll drive me distracted⁶, if I contain⁷ myself any longer. Mr. Marlow—Sir; I have submitted to your insolence for more than four hours, and I see no likelihood of its coming to an end. I'm now resolved to be master here, sir; and I desire that you and your drunken pack⁸ may leave my house directly⁹.

Mar. Leave your house!—Sure you jest¹⁰, my good friend! What? when I'm doing what I can to please you¹¹.

150

1. "freedom of the press"—This street was the publishing centre.

2. he is shamelessly drunk and become silly.

3. prefer to drink after I had my supper.

4. drink before dinner is against my conscience.

5. soaked, thrown into.

6. mad.

7. hold myself in check.

8. party.

9. at once.

10. Marlow is genuinely surprised.

11. since Marlow thinks he will pay Hardcastle for all the drinks etc.

Hard. I tell you, sir, you don't please me ; so I desire you'll leave my house.

Mar. Sure you cannot be serious ? At this time o' night, and such a night ? You only mean to banter me.

Hard. I tell you, sir, I'm serious ! and now that my passions are roused¹, I say this house is mine, sir ; this house is mine, and I command you to leave directly.

Mar. Ha ! ha ! ha ! A puddle in a storm². I shan't stir a step, I assure you. (*In a serious tone.*) This your house, fellow ! It's my house. This is my house. Mine, while I choose to stay. What right have you to bid me leave this house, sir ? I never met with such impudence, curse me ; never in my whole life before. 163

Hard. Nor I, confound me if ever I did. To come to my house, to call for what he likes, to turn me out of my own chair, to insult the family, to order his servants to get drunk, and then to tell me, "This house is mine, sir." By all that's impudent, it makes me laugh. Ha ! ha ! ha ! Pray, sir (*bantering*), as you take the house, what think you of taking the rest of the furniture ? There's a pair of silver candlesticks, and there's fire-screen, and here's a pair of brazen-nosed belows ; perhaps you may take a fancy to them ? 173

Mar. Bring me your bill, sir ; bring me your bill, and let's make no more words about it.

Hard. There are a set of prints³, too. What think you of the Rake's Progress⁴, for your own apartment ?

Mar. Bring me your bill, I say ; and I'll leave you and your infernal⁵ house directly.

1. thoroughly annoyed.

2. it's anger is compared to not a tempest-tossed sea but only a muddy patch of water—not to be taken seriously.

3. engraved pictures.

4. a set of pictures. *See notes.*

5. hell like.

Hard. Then there's a mahogany table that you may see your own face in!¹ 181

Mar. My bill, I say.

Hard. I had forgot the great chair for your own particular slumbers, after a hearty meal.

Mar. Zounds! bring me my bill, I say, and let's hear no more on't.

Hard. Young man, young man, from your father's letter to me, I was taught to expect a well-bred modest man as a visitor here, but now I find him no better than a coxcomb² and a bully³, but he will be down here presently, and shall hear more of it. 191 [Exit.

Mar. How's this? Sure I have not mistaken the house. Everything looks like an inn. The servants cry, coming; the attendance is awkward; the bar-maid, too, to attend us. But she's here, and will further inform me. Whither so fast, child? A word with you.

Enter MISS HARDCASTLE.

Miss Hard. Let it be short, then, I'm in a hurry, (*Aside.*) I believe he begins to find out his mistake. But it's too soon quite to undeceive him. 199

Mar. Pray, child, answer me one question. What are you, and what may your business in this house be?

Miss Hard. A relation of the family, sir.

Mar. What, a poor relation.

Miss Hard. Yes, sir. A poor relation, appointed to keep the keys, and to see that the guests want nothing in my power to give them⁴.

1. he is thoroughly roused—continues to banter.

2. fop, a gay showy fellow.

3. villian, one who imposes on the weak.

4. the language is deliberate so that Marlow continues in his delusion.

Mar. That is, you act as the bar-maid of this inn.

Miss Hard. Inn! O law—what brought that in your head? One of the best families in the country keep an inn—Ha! ha! ha! old Mr. Hardcastle's house an inn! 211

Mar. Mr. Hardcastle's house! Is this Mr. Hardcastle's house, child?

Miss Hard. Ay, sure! Whose else should it be?

Mar. So then, all's out, and I have been damnably imposed on¹. O, confound my stupid head, I shall be laughed at over the whole town. I shall be stuck up in caricatura in all the print-shops². The *Dullissimo Maccaroni*³. To mistake this house of all others for an inn, and my father's old friend for an innkeeper! What a swaggering puppy must he take me for! What a silly puppy do I find myself! There, again, may I be hanged, my dear, but I mistook you for the bar-maid. 223

Miss Hard. Dear me! dear me! I'm sure there's nothing in my *behaviour*⁴ to put me on a level with one of that stamp⁵.

Mar. Nothing, my dear, nothing. But I was in for a list of blunders, and could not help making you a subscriber⁶. My stupidity saw everything the wrong way. I mistook your assiduity⁷ for assurance⁸, and your simplicity for allurement⁹. But it's over. This house I no more show *my* face in. 232

1. deceived.

2. held up in the print shops as a dandy.

3. the dullest of all fops.

See notes.

4. conduct.

5. class.

6. added you to the list of those about whom I made mistakes.

7. gentle politeness.

8. impudence.

9. coaxing, drawing me on.

Miss Hard. I hope, sir, I have done nothing to disoblige you¹. I'm sure I should be sorry to affront² any gentleman who has been so polite, and said so many civil things to me. I'm sure I should be sorry (*pretending to cry*) if he left the family upon my account. I'm sure I should be sorry if people said anything amiss, since I have no fortune but my character³. 239

Mar. (*Aside.*) By Heaven! she weeps. This is the first mark of tenderness I ever had from a modest woman, and it touches me. (*To her.*) Excuse me, my lovely girl; you are the only part of the family I leave with reluctance⁴. But to be plain with you, the difference of our birth, fortune, and education, makes an honourable connection⁵ impossible; and I can never harbour⁶ a thought of seducing⁷ simplicity that trusted in my honour, of bringing ruin upon one whose only fault was being too lovely. 249

Miss Hard. (*Aside.*) Generous man! I now begin to admire him. (*To him.*) But I am sure my family is as good as Miss Hardcastle's; and though I'm poor, that's no great misfortune to a contented mind; and, until this moment, I never thought that it was bad to want a fortune.

Mar. And why now, my pretty simplicity?

Miss Hard. Because it puts me at a distance from one that, if I had a thousand pounds, I would give it all to. 259

Mar. (*Aside.*) This simplicity bewitches⁸ me, so that if I stay, I'm undone. I must make one bold effort, and

1. displease.
2. offend.
3. good character.
4. unwillingness.

5. marriage.
6. entertain.
7. to lead astray, to dishonour.
8. charms.

leave her. (*To her.*) Your partiality in my favour, my dear, touches me most sensibly: and were I to live for myself alone, I could easily fix my choice. But I owe too much to the opinion of the world, too much to the authority of a father; so that—I can scarcely speak it—it affects¹ me. Farewell. [Exit.

Miss Hard. I never knew half his merit till now. He shall not go, if I have power or art to detain him. I'll still preserve the character in which I *stopped to conquer*²; but will undeceive³ my papa, who perhaps may laugh him out of his resolution⁴. 272 [Exit.

Enter TONY and MISS NEVILLE.

Tony. Ah, you may steal for yourselves the next time. I have done my duty. She has got the jewels again, that's a sure thing; but she believes it was all a mistake of the servants.

Miss Nev. But, my dear cousin, sure you won't forsake us in this distress⁵? If she in the least suspects that I am going off, I shall certainly be locked up, or sent to my aunt Pedigree's, which is ten times worse. 280

Tony. To be sure, aunts of all kinds are damned bad things. But what can I do? I have got you a pair of horses that will fly like Whistle-jacket⁶; and I'm sure you can't say but I have courted you nicely before her face. Here she comes, we must court⁷ a bit or two more, for fear she would suspect us. 286

[They retire, and seem to fondle.]

-
1. makes me sad.
 2. lowered myself to act as a bar-maid.
 3. reveal the whole truth.
 4. take the whole affair so lightly that he would be persuaded not to go away.

-
5. leave us in our troubles.
 6. a famous race horse.
 7. make love.

Enter MRS. HARDCASTLE.

Mrs. Hard. Well, I was greatly fluttered¹, to be sure. But my son tells me it was all a mistake of the servants. I shan't be easy, however, till they² are fairly married, and then let her keep her own fortune. But what do I see? fondling³ together as I'm alive. I never saw Tony so sprightly before. Ah! have I caught you, my pretty doves? What, billing⁴, exchanging stolen glances and broken⁵ murmurs? Ah! 294

Tony. As for murmurs, mother, we grumble⁶ a little now and then, to be sure. But there's no love lost⁷ between us,

Mrs. Hard. A mere sprinkling⁸, Tony, upon the flame, only to make it burn brighter.

Miss Nev. Cousin Tony promises to give us more of his company at home. Indeed, he shan't leave us any more. It won't leave us, cousin Tony, will it? 302

Tony. O! it's a pretty creature. No, I'd sooner leave my horse in a pound, than leave you when you smile upon one so. Your laugh makes you so becoming.

Miss Nev. Agreeable cousin! Who can help admiring that natural humour, that pleasant, broad, red, thoughtless (*patting his cheeks*)—ah! it's a bold face.

Mrs. Hard. Pretty innocence! 310

Tony. I'm sure I always loved cousin Con's hazel⁹ eyes, and her pretty long fingers, that she twists this

1. distressed, anxious.
2. Tony and Miss Neville.
3. caressing, cooing.
4. as doves do—kissing.
5. broken due to emotion of love.

6. complain or quarrel.
7. play on word—*See notes*.
8. "grumble" is as sprinkle of water on the fire of love.
9. reddish brown.

way and that over the haspicholls¹, like a parcel of bobbins².

Mrs. Hard. Ah! he would charm the bird from the tree³. I was never so happy before. My boy takes after his father, poor Mr. Lumpkin, exactly. The jewels, my dear Con, shall be yours incontinently⁴. You shall have them. Isn't he a sweet boy, my dear? You shall be married to-morrow, and we'll put off the rest of his education, like Dr. Drowsy's sermons⁵, to a fitter opportunity. 322

Enter DIGGORY.

Dig. Where's the 'squire? I have got a letter for your worship.

Tony. Give it to my mamma. She reads all my letters first⁶.

Dig. I had orders to deliver it into your own hands.

Tony. Who does it come from?

Dig. Your worship mun⁷ ask that o' the letter itself.

Tony. I could wish to know though. (*Turning the letter, and gazing on it.*) 331

Miss Nev. (Aside.) Undone! undone! A letter to him from Hastings. I know the hand. If my aunt sees it, we are ruined for ever. I'll keep her employed a little if I can. (*To MRS. HARDCASTLE.*) But I have not told

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- | | |
|---|---|
| 1. wrong pronouncement of | 4. at once. |
| "Harpichord" a string instrument. | 5. as Dr. Drowsy the priest postpones his sermons for a later Sunday. |
| 2. the swift fingers compared to the shuttles in weaving or making lace. | 6. because he can not read well. |
| 3. such gallant behaviour would ever charm a wild bird and therefore certainly Miss Hardcastle. | 7. might or must. |

you, madam, of my cousin's smart answer just now to Mr. Marlow. We so laughed.—You must know, madam, —This way a little, for he must not hear us. 338

[*They confer.*]

Tony (Still gazing) A damned cramp¹ piece of penmanship, as ever I saw in my life. I can read your print hand very well. But here are such handles, and shanks, and dashes², that one can scarce tell the head from the tail—"To Anthony Lumpkin, Esquire." It's very odd, I can read the outside of my letters, where my own name is, well enough ; but when I come to open it, it's all—buzz³. That's hard, very hard ; for the inside of the letter is always the cream⁴ of the correspondence.

Mrs. Hard. Ha ! ha ! ha ! Very well, very well. And so my son was too hard for the philosopher⁵. 349

Miss Nev. Yes, madam ; but you must hear the rest, madam. A little more this way, or he may hear us. You'll hear how he puzzled him again.

Mrs. Hard. He seems strangely puzzled now himself, methinks.

Tony. (Still gazing.) A damned up and down hand, as if it was disguised in liquor⁶—(*Reading.*) Dear Sir,—ay, that's that. Then there's an M, and a T, and an S, but whether the next be an izzard⁷, or an R, confound me, I cannot tell. 359

Mrs. Hard. What's that, my dear ? Can I give you any assistance?

1. jumbled up.

2. the flourishes of a running hand.
Shank lit. means the portion between knee and ankle of leg.

3. blurr—confusion.

4. essence.

5. Marlow.

6. the writing appears unsteady to him as he is when drunk.

7. old fashioned name for Z.

Miss Nev. Pray, aunt, let me read it. Nobody reads a cramp hand better than I. (*Twitching the letter from him*) Do you know who it is from?

Tony. Can't tell, except from Dick Ginger, the feeder¹.

Miss Nev. Ay, so it is. (*Pretending to read.*) Dear 'squire, hoping that you're in health, as I am at this present. The gentlemen of the Shake-bag club has cut the gentlemen of Goose-green quite out of feather². The odds—um—odd battle—um—long fighting—um—here, here, it's all about cocks and fighting; it's of no consequence³ here, put it up⁴, put it up. (*Thrusting the crumpled letter upon him.*) 373

Tony. But I tell you, miss, it's of all the consequence in the world. I would not lose the rest of it for a guinea. Here, mother, do you make it out. Of no cosequence! (*Giving MRS. HARDCASTLE the letter.*)

Mrs. Hard. How's this?—(*Reads.*) "Dear 'squire, I'm now waiting for Miss Neville, with a post-chaise and pair⁵, at the bottom of the garden, but I find my horses yet unable to perform the journey. I expect you'll assist us with a pair of fresh horses, as you promised. Dispatch⁶ is necessary, as the hag⁷ (ay, the hag), your mother, will otherwise suspect us! Yours, Hastings." Grant me patience. I shall run distracted⁸! My rage chokes me.

Miss Nev. I hope, madam, you'll suspend your resentment⁹ for a few moments, and not impute to me any impertinence, or sinister design¹⁰, that belongs to another. 390

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- | | |
|--|------------------------|
| 1. one who supplies chicken-feed specially for the fighting cocks. | 5. of horses. |
| 2. one club defeated the other in cock-fights. | 6. speed. |
| 3. importance. | 7. ugly old woman. |
| 4. away (in your pocket.) | 8. mad. |
| | 9. postpone you anger. |
| | 10. evil plan. |

Mrs. Hard. (*Curtseying very low.*) Fine spoken, madam, you are most miraculously polite and engaging¹, and quite the very pink² of courtesy and circumspection³, madam. (*Changing her tone.*) And you, you great ill-fashioned oaf⁴, with scarce sense enough to keep your mouth shut: were you, too, joined against me? But I'll defeat all your plots in a moment. As for you, madam, since you have got a pair of fresh horses ready, it would be cruel to disappoint them. So, if you please, instead of running away with your spark, prepare, this very moment, to run off with *me*. Your old aunt Pedigree will keep you secure, I'll warrant me⁵. You too, sir, may mount your horse, and guard us upon the way. Here, Thomas, Roger, Diggory! I'll show you, that I wish you better than you do yourselves⁶. 405 [*Exit.*]

Miss Nev. So now I'm completely ruined.

Tony. Ay, that's a sure thing.

Miss Nev. What better could be expected from being connected with such a stupid fool, —and after all the nods and signs I made him?

Tony. By the laws, Miss, it was your own cleverness, and not my stupidity, that did your business. You were so nice and so busy with your Shake-bags and Goose-greens, that I thought you could never be making believe⁷. 415

Enter HASTINGS.

Hast. So, sir, I find by my servant, that you have shown my letter, and betrayed⁸ us. Was this well done, young gentleman?

1. obliging.
2. best form of politeness.
3. careful planning.
4. simpleton, fool.
5. I am sure.

6. what I plan to do for you is better than what you have tried to accomplish.
7. Pretending, making up.
8. exposed us.

Tony. Here's another¹. Ask miss, there, who betrayed you. Ecod, it was her doing, not mine. 420

Enter MARLOW.

Mar. So I have been finely², used here among you. Rendered contemptible³, driven into ill manners⁴, despised, insulted, laughed at.

Tony. Here's another⁵. We shall have old Bedlam⁶ broke loose presently.

Miss Nev. And there, sir, is the gentleman to whom we all owe every obligation⁷.

Mar. What can I say to him, a mere boy, an idiot, whose ignorance and age are a protection⁸?

Hast. A poor contemptible booby, that would but disgrace correction⁹. 431

Miss Nev. Yet with cunning and malice enough to make himself merry with all our embarrassments¹⁰.

Hast. An insensible cub.

Mar. Replete¹¹ with tricks and mischief.

Tony. Baw! damme, but I'll fight you both, one after the other—with baskets¹².

Mar. As for him, he's below resentment. But your conduct, Mr. Hastings, requires an explanation. You

-
- | | |
|---|--|
| 1. fool. | 9. foolish beyond teaching or correction and it will be degrading. |
| 2. sarcastic—badly. | 10. he is shrewd enough to enjoy our troubles. |
| 3. hateful. | 11. full of. |
| 4. forced to behave rudely. | 12. Tony apparently resents these remarks, so challenges to fight duels with sword-sticks with a basket protection |
| 5. the third fool. | |
| 6. mad man—every one behaving like insane people. | |
| 7. indebted for this. | |
| 8. save him from punishment. | |

knew of my mistakes, yet would not undeceive me.

Hast. Tortured as I am with my own disappointments, is this a time for explanation? It is not friendly, Mr. Marlow. 443

Mar. But, sir——

Miss Nev. Mr. Marlow, we never kept on¹ your mistake till it was too late to undeceive you.

Enter Servant.

Ser. My mistress desires you'll get ready immediately, madam. The horses are putting to². Your hat and things are in the next room. We are to go thirty miles before morning. 450 [*Exit Servant.*]

Miss Nev. Well, well: I'll come presently.

Mar. (*To HASTINGS.*) Was it well done, sir, to assist in rendering me ridiculous? To hang me out³ for the scorn of all my acquaintance? Depend upon it, sir, I shall expect an explanation.

Hast. Was it well done, sir, if you're upon that subject, to deliver what I entrusted to yourself, to the care of another, sir?

Miss Nev. Mr. Hastings! Mr. Marlow! Why will you increase my distress by this groundless dispute? I implore, I entreat you—— 461

Enter Servant.

Ser. Your cloak, madam. My mistress is impatient.

[*Exit Servant.*]

1. allowed you to continue.

2. being harnessed.

3. expose me fully.

Miss Nev. I come. Pray be pacified¹. If I leave you thus², I shall die with apprehension³.

Enter Servant.

Ser. Your fan, muff⁴, and gloves, madam. The horses are waiting.

Miss Nev. O, Mr. Marlow ! if you knew what a scene of constraint⁵ and ill-nature⁶ lies before me, I'm sure it would convert your resentment⁷ into pity.

Mar. I'm so distracted with a variety of passions, that I don't know what I do. Forgive me, madam. George, forgive me. You know my hasty temper, and should not exasperate⁸ it. 473

Hast. The torture⁹ of my situation is my only excuse.

Miss Nev. Well, my dear Hastings, if you have that esteem for me that I think, that I am sure you have, your constancy¹⁰ for three years will but increase the happiness of our future connection¹¹. If—

Miss Hard. (Within.) Miss Neville. Constance, why Constance, I say. 480

Miss Nev. I'm coming. Well, constancy, remember, constancy is the word. (Exit.

Hast. My heart ! how can I support this ? To be so near happiness, and such happiness¹². B

Mar. (To TONY.) You see now, young gentleman, the effects of your folly. What might be amusement to you is here disappointment, and even distress.

1. soothed, quiet.

2. angry mood.

3. misgivings.

4. fur to keep hands warm.

5. restraint—strict rules.

6. of aunt Pedigree.

7. change your anger.

8. provoke.

9. pain and anxiety.

10. be true and faithful.

11. marriage.

12. on the point of getting her and now she is gone.

Tony (From a reverie.) Ecod, I have hit it. It's here. Your hands¹. Yours and yours, my poor Sulky²! —My boots there, ho! Meet me two hours hence at the bottom of the garden; and if you don't find Tony Lumpkin a more good-natured fellow than you thought for, I'll give you leave to take my best horse, and Bet Bouncer into the bargain. Come along. My boots, ho!

495

[Exeunt.]

1. shakes hands in friendship and happiness. 2. the very image of sulkiness.

ACT THE FIFTH

(SCENE *continued.*)

Enter HASTINGS *and* Servant.

Hast. You saw the old lady and Miss Neville drive off, you say?

Ser. Yes, your honour. They went off in a post-coach, and the young 'squire went on horseback. They're thirty miles off by this time.

Hast. Then all my hopes are over.

Ser. Yes, sir. Old Sir Charles has arrived. He and the old gentleman of the house have been laughing at Mr. Marlow's mistake this half-hour. They are coming this way. 10

Hast. Then I must not be seen. So now to my fruitless¹ appointment at the bottom of the garden. This is about the time. [Exit.

Enter SIR CHARLES *and* HARDCASTLE.

Hard. Ha! ha! ha! The peremptory² tone in which he³ sent forth his sublime commands!

Sir Cha. And the reserve with which I suppose he treated all your advances⁴.

Hard. And yet he might have seen something in me above a common innkeeper, too.

Sir Cha. Yes, Dick, but he mistook you for an uncommon innkeeper, ha! ha! ha! 21

1. since it will result in no gain.

2. commanding, authoritative.

3. Marlow.

4. efforts of hospitality.

Hard. Well, I'm in too good spirits to think of anything but joy. Yes, my dear friend, this union of our families will make our personal friendships hereditary; and though my daughter's fortune is but small——

Sir Cha. Why, Dick, will you talk of fortune to *me*? My son is possessed of more than a competence² already, and can want nothing but a good and virtuous girl to share his happiness and increase it. If they like each other, as you say they do—— 30

Hard. If, man! I tell you they *do* like each other. My daughter as good as told me so.

Sir Cha. But girls are apt³ to flatter themselves, you know.

Hard. I saw him grasp her hand in the warmest manner myself; and here he comes to put you out of your *ifs*, I warrant⁵ him.

Enter MARLOW.

Mar. I come, sir, once more, to ask pardon for my strange conduct. I can scarce reflect on⁶ my insolence without confusion⁷. 40

Hard. Tut, boy, a trifle! You take it too gravely⁸. An hour or two's laughing with my daughter will set all to rights again. She'll never like you the worse for it.

Mar. Sir, I shall be always proud of her approbation⁹.

-
1. who is your life-long friend.
 2. fortune sufficient for ones needs.
 3. have always a tendency to.
 4. with passion and sincerity.
 5. am sure of.

6. hardly think of.
7. a sense of shame.
8. seriously.
9. approval.

Hard. Approbation is but a cold word, Mr. Marlow ; if I am not deceived, you have something more than approbation¹ thereabouts. You take me ?

Mar. Really, sir, I have not that happiness. 50

Hard. Come, boy, I'm an old fellow, and know what's what as well as you that are younger. I know what has passed between you ; but mum².

Mar. Sure, sir, nothing has passed between us but the most profound respect on my side, and the most distant reserve on hers. You don't think, sir, that my impudence has been passed upon all the rest of the family³.

Hard. Impudence ! No, I don't say that—not quite impudence—though girls like to be played with, and rumped⁴ a little too, sometimes. But she has told no tales, I assure you. 62

Mar. I never gave her the slightest cause.

Hard. Well, well, I like modesty in its place well enough. But this is over-acting⁵, young gentleman. You may be open⁶. Your father and I will like you all the better for it.

Mar. May I die, sir, if I ever——

Hard. I tell you, she don't dislike you ; and as I'm sure you like her—— 70

Mar. Dear sir—I protest, sir——

1. *i. e.* love.

2. I'll keep silent and not mention anything.

3. behaved insolently with every one else.

4. handled roughly.

5. pretending too much.

6. frank.

Hard. I see no reason why you should not be joined as fast as the parson can tie you¹.

Mar. But hear me, sir——

Hard. Your father approves the match, I admire it; every moment's delay will be doing mischief². So——

Mar. But why won't you hear me? By all that's just and true, I never gave Miss Hardcastle the slightest mark of my attachment, or even the most distant hint to suspect me of affection³. We had but one interview, and that was formal, modest, and uninteresting. 81

Hard. (*Aside.*) This fellow's formal modest impudence is beyond bearing⁴.

Sir Cha. And you never grasped her hand, or made any protestations⁵?

Mar. As Heaven is my witness, I came down in obedience to your commands. I saw the lady without emotion, and parted without reluctance. I hope you'll exact no further proofs of my duty, nor prevent me from leaving a house in which I suffer so many mortifications⁶. 91

[*Exit.*

Sir Cha. I'm astonished at the air of sincerity with which he parted⁷.

Hard. And I'm astonished at the deliberate intrepidity of his assurance⁸.

1. formally married by the priest.
2. wrong—unfair to you both.
3. slightest hint of my love.
4. endurance.

5. promises (of love).
6. pains, humiliations.
7. left us.
8. wilfull false statements.

Sir Cha. I dare pledge¹ my life and honour up on his truth².

Hard. Here comes my daughter, and I would stake my happiness upon her veracity³. 99

Enter MISS HARDCASTLE.

Hard. Kate, come hither, child. Answer us sincerely and without reserve: has Mr. Marlow made you any professions of love and affection?

Miss Hard. The question is very abrupt, sir. But since you require unreserved sincerity, I think he has.

Hard. (To SIR CHARLES.) You see.

Sir Cha. And pray, madam, have you and my son had more than one interview?

Miss Hard. Yes, sir, several.

Hard. (To SIR CHARLES.) You see.

Sir Cha. But did he profess any attachment? 110

Miss Hard. A lasting one.

Sir Cha. Did he talk of love?

Miss Hard. Much, sir.

Sir Cha. Amazing! And all this formally⁴?

Miss Hard. Formally.

Hard. Now, my friend, I hope you are satisfied.

Sir Cha. And how did he behave, madam?

Miss Hard. As most profest⁵ admirers do: said some civil things of my face, talked much of his want of merit, and the greatness of mine; mentioned his heart,

1. swear.

2. his having said the truth.

3. I swear she will tell the truth.

4. *i. e.* not in joke or banter.

5. professed—experienced.

gave a short tragedy speech¹, and ended with pretended rapture². 132

Sir Cha. Now I'm perfectly convinced, indeed. I know his conversation among women to be modest and submissive: this forward canting ranting³ manner by no means describes him; and, I am confident, he never sat for the picture⁴.

Miss Hard. Then, what, sir, if I should convince you to your face of my sincerity⁵. If you and my papa, in about half an hour, will place yourselves behind that screen, you shall hear him declare his passion to me in person. 132

Sir Cha. Agreed. And if I find him what you describe, all my happiness in him must have an end⁶.

[*Exit.*

Miss Hard. And if you don't find him what I describe, I fear my happiness must never have a beginning⁷.

[*Exeunt.*

II SCENE changes to the back of the Garden.

Enter HASTINGS.

Hast. What an idiot am I, to wait here for a fellow who probably takes a delight in mortifying⁸ me. He never intended to be punctual, and I'll wait no longer. What do I see? It is he! and perhaps with news of my Constance. 141

-
- | | |
|---|--|
| 1. recited a sad speech about himself as a hero does in a tragic drama. | 5. that I have said the truth. |
| 2. excessive joy. | 6. because the sons insincerity will be proved. |
| 3. bold, artificial and theatrical. | 7. because she will lose one whom she has already loved. |
| 4. such a description of Marlow does not tally with his true personality. | 8. causing sorrow. |

Enter TONY, booted and spattered.

Hast. My honest 'squire ! I now find you a man of your word. This looks like friendship.

Tony. Ay, I'm your friend, and the best friend you have in the world, if you knew but all. This riding by night, by the bye, is cursedly tiresome. It has shook me worse than the basket¹ of a stage-coach.

Hast. But how ? where did you leave your fellow-travellers ? Are they in safety ? Are they housed ? 149

Tony. Five-and-twenty miles in two hours and a half is no such bad driving. The poor beasts have smoked² for it ; rabbit me³, but I'd rather ride forty miles after a fox than ten with such varment⁴.

Hast. Well, but where have you left the ladies ? I die with impatience⁵.

Tony. Left them ! Why, where should I leave them but where I found them ?

Hast. This is a riddle⁶.

Tony. Riddle me this then. What's that goes round the house, and round the house, and never touches the house ? 161

Hast. I'm still astray⁷.

1. containing the luggage of the passengers—receives the greatest volta.

2. the steam that comes off the body after a good run in winter.

3. an oath—confound it.

4. vermin. In comparison with horses used for fox hunting the coach horses are slow and heavy.

5. for news of Constance.

6. puzzle.

7. lost—cannot solve the puzzle.

Tony. Why, that's it, mon¹. I have led them astray. By jingo, there's not a pond or a slough² within five miles of the place but they can tell the taste of³.

Hast. Ha ! ha ! ha ! I understand : you took them in a round, while they supposed themselves going forward, and so you have at last brought them home again. 168

Tony. You shall hear. I first took them down Feather-bed Lane, where we stuck fast in the mud. I then rattled them crack over the stones of Up-and-down Hill. I then introduced them to the gibbet⁴ on Heavy-tree Heath ; and from that, with a circumbendibus⁵, I fairly lodged them in the horse-pond at the bottom of the garden.

Hast. But no accident, I hope ?

Tony. No, no. Only mother is confoundedly frightened. She thinks herself forty miles off. She's sick of the journey ; and the cattle⁶ can scarce crawl. So if your own horses be ready, you may whip off with cousin, and I'll be bound that no soul here can budge⁷ a foot to follow you. 181

Hast. My dear friend, how can I be grateful ?

Tony. Ay, now it's dear friend, noble 'squire. Just now, it was all idiot, cub and run me through the guts⁸. Damn *your* way of fighting, I say. After we take a knock in this part of the country, we kiss and be friends. But if you had run me through the guts, then I should be dead, and you might go kiss the hangman⁹. 188

1. man.
2. muddy patch.
3. become familiar with.
4. where criminals are hanged.
5. round about route.
6. horses.
7. move.

8. drive the sword through my belly.
9. instead of addressing me politely you would be taken to be hanged for murder (and kiss the hangman for forgiveness).

Hast. The rebuke is just¹. But I must hasten to relieve Miss Neville : if you keep the old lady employed, I promise to take care of the young one.

[*Exit HASTINGS.*

Tony. Never fear me. Here she comes. Vanish. She's got from the pond, and draggled up to the waist like a mermaid².

Enter MRS. HARDCASTLE.

Mrs. Hard. Oh', Tony, I'm killed ! Shook ! Battered to death. I shall never survive it. That last jolt, that laid us against the quickset hedge, has done my business³. 198

Tony. Alack, mamma, it was all your own fault. You, would be for running away by night, without knowing one inch of the way.

Mrs. Hard. I wish we were at home again. I never met so many accidents in so short a journey. Drenched in the mud, overturned in a ditch, stuck fast in slough, jolted to a jelly⁴, and at last to lose our way. Whereabouts do you think we are, Tony ?

Tony. By my guess we should come upon Crackskull Common, about forty miles from home.

Ms. Hard. O lud ! O lud ! The most notorious spot in all the country. We only want a robbery to make a complete night on't. 211

1. I deserve this.

2. her dress being wet (from the pond) is sticking to her body giving the appearance of the tail of a mermaid (mythological half fish half woman).

3. has been my death-stroke.

4. bones broken into soft paste.

Tony. Don't be afraid, mamma, don't be afraid. Two of the five that kept¹ here are hanged, and the other three may not find us. Don't be afraid.—Is that a man that's galloping behind us? No; it's only a tree—Don't be afraid.

Mrs. Hard. The fright will certainly kill me.

Tony. Do you see anything like a black hat moving behind the thicket?

Mrs. Hard. Oh, death! 220

Tony. No; it's only a cow. Don't be afraid, mamma; don't be afraid.

Mrs. Hard. As I'm alive, Tony, I see a man coming towards us. Ah! I'm sure on't. If he perceives us, we are undone².

Tony. (Aside.) Father-in-law, by all that's unlucky, come to take one of his night walks. (*To her.*) Ah, it's a highwayman with pistols as long as my arm. A damned ill-looking fellow. 229

Mrs. Hard. Good Heaven defend us! He approaches.

Tony. Do you hide yourself in that thicket, and leave me to manage him. If there be any danger, I'll cough, and cry hem, When I cough, be sure to keep close³. (*MRS. HARDCASTLE hides behind a tree in the back scene.*)

Enter HARDCASTLE.

Hard. I'm mistaken, or I heard voices of people in want of help. Oh, Tony! is that you? I did not expect you so soon back. Are your mother and her charge⁴ in safety? 238

1. haunted the place.
2. lost.

3. in hiding.
4. ward.

Tony. Very safe, sir, at my aunt Pedigree's. Hem.

Mrs. Hard. (From behind.) Ah, death ! I find there's danger.

Hard. Forty miles in three hours ; sure that's too much, my youngster.

Tony. Stout horses and willing minds make short¹ journeys, as they say Hem.

Mrs. Hard. (From behind.) Sure he'll do the dear boy no harm.

Hard. But I heard a voice here ; I should be glad to know from whence it came, 249

Tony. It was I, sir, talking to myself, sir. I was saying that forty miles in four hours was very good going. Hem. As to be sure it was. Hem, I have got a sort of cold by being out in the air. We'll go in, if you please. Hem.

Hard. But if you talked to yourself you did not answer yourself. I'm certain I heard two voices, and am resolved (*raising his voice*) to find the other out.

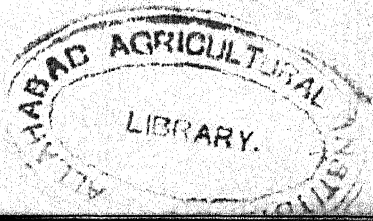
Mrs. Hard. (From behind.) Oh ! he's coming to find me out. Oh ! 260

Tony. What need you go, sir, if I tell you ? Hem. I'll lay down my life for the truth—hem—I'll tell you all, sir. (*Detaining him.*)

Hard. I tell you I will not be detained. I insist on seeing. It's in vain to expect I'll believe you.

Mrs. Hard. (Running forward from behind.) O lud ! he'll murder my poor boy, my darling ! Here, good

1. make long journeys short.



gentleman, whet¹ your rage upon me. Take my money, my life, but spare that young gentleman ; spare my child, if you have any mercy. 270

Hard. My wife, as I'm a Christian. From whence can she come ? or what does she mean ?

*Mrs. Hard. (Kneeling.)*² Take compassion on us, good Mr. Highwayman. Take our money, our watches, all we have, but spare our lives. We will never bring you to justice³, indeed we won't, good Mr. Highwayman.

Hard. I believe the woman's out of her senses. What, Dorothy, don't you know *me* ?

Mrs. Hard. Mr. Hardcastle, as I'm alive ! My fears blinded me. But who, my dear, could have expected to meet you here, in this frightful place, so far from home ? What has brought you to follow us ? 282

Hard. Sure, Dorothy, you have not lost your wits ? So far from home, when you are within forty yards of your own door ! (*To him.*) This is one of your old tricks, you graceless rogue, you. (*To her.*) Don't you know the gate, and the mulberry-tree ; and don't you remember the horse-pond, my dear ?

Mrs. Hard. Yes, I shall remember the horse-pond as long as I live ; have caught my death in it. (*To TONY.*) And is it to you, you graceless varlet⁴, I owe all this ? I'll teach you to abuse your mother, I will. 292

Tony. Ecod, mother, all the parish⁵ says you have spoiled me, and so you may take the fruits on't⁶.

Mrs. Hard. I'll spoil⁷ you, I will.

[*Follows him off the stage. Exit.*]

1. sharpen, metaphor.
2. she is too dazed to recognise her husband or his voice.
3. prosecute.

4. rascal.
5. members of the community.
6. reap the harvest.
7. punish.

Hard. There's morality¹, however, in his reply.

[*Exit.*

Enter HASTINGS and MISS NEVILLE.

Hard. My dear Constance, why will you deliberate² thus? If we delay a moment, all is lost for ever. Pluck³ up a little resolution, and we shall soon be out of the reach of her malignity⁴. 300

Miss Nev. I find it impossible. My spirits are so sunk⁵ with the agitations⁶. I have suffered, that I am unable to face any new danger. Two or three years' patience⁷ will at last crown us with happiness.

Hast. Such a tedious delay⁸ is worse than inconstancy⁹. Let us fly, my charmer. Let us date our happiness from this very moment. Perish¹⁰ fortune! Love and content will increase what we possess¹¹ beyond a monarch's revenue. Let me prevail¹². 309

Miss Nev. No, Mr. Hastings, no. Prudence¹³ once more comes to my relief, and I will obey its dictates. In the moment of passion¹⁴, fortune may be despised, but it ever produces a lasting repentance¹⁵. I'm resolved to apply to Mr. Hardcastle's compassion and justice for redress¹⁶.

Hast. But though he had the will, he has not the power to relieve you.

1. moral truth.
2. reason.
3. boldly make up your mind.
4. ill-will of Mrs. Hardcastle.
5. I am so down-hearted.
6. shock.
7. when every one may give consent to the marriage.
8. long waiting.

9. unfaithfulness.
10. be lost.
11. i. e. mutual love.
12. let my words persuade you.
13. discretion, sane judgment.
14. in an emotional state.
15. later on follows life-long regrets.
16. right decision.

Miss Nev. But he has influence, and upon that I am resolved to rely.

Hast. I have no hopes. But since you persist, I must reluctantly¹ obey you. 321

III.

SCENE *changes.*

Enter SIR CHARLES *and* MISS HARDCASTLE.

Sir Cha. What a situation am I in! If what you say appears, I shall then find a guilty son. If what he says be true, I shall then lose one that, of all others, I most wished for a daughter.

Miss Hard. I am proud of your approbation², and to show I merit it, if you place yourselves as I directed, you shall hear his explicit declaration. But he comes.

Sir Cha. I'll to your father, and keep him to the appointment³. [Exit SIR CHARLES. 330

Enter MARLOW.

Mar. Though prepared for setting out⁴, I come once more to take leave; nor did I, till this moment, know the pain I feel in the separation⁵.

Miss Hard. (In her own natural manner.) I believe these sufferings cannot be very great, sir, which you can so easily remove. A day or two longer, perhaps, might lessen your uneasiness, by showing the little value of what you now think proper to regret⁶.

-
1. unwillingly.
 2. approval, appreciation.
 3. bring him to the appointed place, *i. e.* behind the screen.
 4. leaving Liberty Hall.

5. from you, Kate.
6. a longer stay will reveal my unworthiness and then you will not regret to leave.

Mar. (*Aside.*) This girl every moment improves upon me¹. (*To her.*) It must not be, madam, I have already trifled² too long with my heart³. My very pride⁴ begins to submit⁵ to my passion. The disparity of education and fortune, the anger of a parent, and the contempt of my equals, begin to lose their weight; and nothing can restore me to myself but this painful effort of resolution⁶. 346

Miss Hard. Then go, sir; I'll urge nothing more to detain you, Though my family be as good as hers you came down to visit, and my education, I hope, not inferior, what are these advantages⁷ without equal affluence⁸? I must remain contended with the slight approbation of imputed merit⁹; I must have only the mockery of your addresses¹⁰, while all your serious aims are fixed on fortune.

Enter HARDCASTLE and SIR CHARLES from behind.

Sir Cha. Here, behind this screen.

Hard. Ay, ay; make no noise. I'll engage¹¹ my Kate covers him with confusion at last.¹² 358

Mar. By heavens, madam! fortune was ever my smallest consideration. Your beauty at first caught my eye; for who could see that without emotion¹³. But every moment that I converse with you, steals in some

1. my good opinion of her increases.

2. played.

3. desire of my heart.

4. of birth and position.

5. yield.

6. to separate myself from you.

7. qualities.

8. money, a rich dowry.

9. I should be satisfied with your little approval of my virtues.

10. you only mock me with your compliments.

11. I am sure.

12. trapped him by putting him in false position.

13. being moved at heart.

new grace¹, heightens the picture², and gives it stronger expression. What at first seemed rustic plainness, now appears refined simplicity. What seemed forward³ assurance, now strikes me as the result of courageous innocence and conscious virtue. 367

Sir Cha. What can it mean? He amazes me⁴!

Hard. I told you how it would be. Hush!

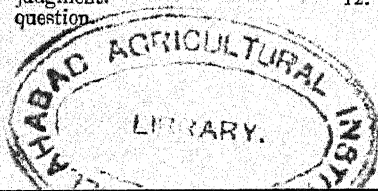
Mar. I am now determined to stay, madam; and I have too good an opinion of my father's discernment⁵, when he sees you, to doubt⁶ his approbation.

Miss Hard. No, Mr. Marlow, I will not, cannot detain you. Do you think I could suffer a connection in which there is the smallest room for repentance? Do you think I would take the mean advantage of a transient⁷ passion, to load you with confusion? Do you think I could ever relish that happiness which was acquired by lessening yours? 379

Mar. By all that's good, I can have no happiness but what's in your power to grant me! Nor shall I ever feel repentance⁸ but in not having seen your merits before. I will stay even contrary to your wishes; and though you should persist to shun⁹ me, I will make my respectful assiduities¹⁰ atone for the levity¹¹ of my past conduct.

Miss Hard. Sir, I must entreat you'll desist¹². As our acquaintance began, so let it end, in indifference. I

- | | |
|-------------------------------|-----------------------------------|
| 1. charm. | 7. fleeting, passing fancy. |
| 2. of Kate. | 8. sorry. |
| 3. bold. | 9. avoid. |
| 4. because a while ago Marlow | 10. loyal attentions. |
| refused that he loved Kate. | 11. cheapness, light-hearted fun. |
| 5. judgment. | 12. beg of you to refrain. |
| 6. question. | |



might have given an hour or two to levity ; but seriously, Mr. Marlow, do you think I could ever submit to a connection¹ where I must appear mercenary², and you imprudent³ ? Do you think I could ever catch⁴ at the confident addresses of a secure admirer⁵. 393 B

Mar. (Kneeling.) Does this look like security ? Does this look like confidence⁶ ? No, madam, every moment that shows me your merit, only serves to increase my diffidence and confusion. Here let me continue —

Sir Cha. I can hold it no longer. Charles, Charles, how hast thou deceived me ! Is this your indifference, your uninteresting conversation ? 400

Hard. Your cold contempt ; your formal interview ! What have you to say now⁷ ?

Mar. That I'm all amazement ! What can it mean ?

Hard. It means that you can say and unsay things at pleasure : that you can address a lady in private, and deny it in public ; that you have one story for us, and another for my daughter.

Mar. Daughter !—This lady your daughter ?

Hard. Yes, sir, my only daughter ; my Kate ; whose else should she be ? 410

Mar. Oh, the devil !

-
1. relationship.
 2. one who considers worldly prosperity only.
 3. unwise.
 4. fall, yield.
 5. one who is so sure of himself that his love will be returned.

6. do I on my knees before you seem self-conceited ?
7. note how the two fathers repeat the very expressions Marlow had used.

Miss Hard. Yes, sir, that very identical tall squinting lady you were pleased to take me for (*curtseying*); she that you addressed as the mild, modest, sentimental man of gravity, and the bold, forward, agreeable Rattle of the Ladies' Club. Ha ! ha ! ha !

Mar. Zounds ! there's no bearing this² ; it's worse than death³ ! 418

Miss Hard. In which of your characters, sir, will you give us leave to address you ? As the faltering gentleman, with looks on the ground, that speaks just to be heard, and hates hypocrisy ; or the loud confident creature, that keeps it up with Mrs. Mantrap, and old Miss Biddy Buckskin, till three in the morning ? Ha ! ha ! ha !

Mar. O, curse on my noisy head⁴. I never attempted to be impudent yet, that I was not taken down⁵. I must be gone. 428

Hard. By the hand of my body, but you shall not. I see it was all a mistake, and I am rejoiced to find it. You shall not, sir, I tell you. I know she'll forgive you. Won't you forgive him, Kate ? We'll all forgive you. Take courage, man. (*They retire, she tormenting him, to the back scene.*)

Enter MRS. HARDCASTLE and TONY.

Mrs. Hard. So, so, they're gone off. Let them go. I care not.

Hard. Who gone ? 437

1. Kate does the same also.

2. unbearable.

3. humiliation is complete—death would be preferable to this.

4. In his confusion and agitation his ears have begun to sing and heavy hammering with the brain.

5. exposed.

Mrs. Hard. My dutiful niece and her gentleman, Mr. Hastings, from town. He who came down with our modest visitor here.

Sir Cha. Who, my honest George Hastings? As worthy a fellow as lives, and the girl could not have made a more prudent¹ choice. 443

Hard. Then, by the hand of my body, I'm proud of the connection.

Mrs. Hard. Well, if he has taken away the lady, he has not taken her fortune; that remains in this family to console us for her loss.

Hard. Sure, Dorothy, you would not be so mercenary?² 450

Mrs. Hard. Ay, that's my affair, not yours.

Hard. But you know if your son, when of age, refuses to marry his cousin, her whole fortune is then at her own disposal.

Mrs. Hard. Ay, but he's not of age, and she has not thought proper to wait for his refusal.

Enter HASTING and MISS NEVILLE.

Mrs. Hard. (*Aside.*) What, returned so soon! I begin not to like it.

Hast. (*To HARDCASTLE.*) For my late attempt to fly off with your niece let my present confusion be my punishment. We are now come back, to appeal from your justice to your humanity³. By her father's consent, I first paid her my addresses, and our passions were first founded in duty⁴. 464

1. wise.

2. money-minded.

3. charity—kindness.

4. respecting the wishes of parents.

Her father not only "consented" but it seems ordered that they should marry.

Miss. Nev. Since his death, I have been obliged to stoop to dissimulation¹ to avoid oppression². In an hour of levity³, I was ready to give up my fortune to secure my choice⁴. But I am now recovered from the delusion, and hope from your⁵ tenderness what is denied me from a nearer connection⁶. 470

Mrs. Hard. Pshaw, pshaw! this is all but the whining⁷ end of a modern novel.

Hard. Be it what it will, I'm glad they're come back to reclaim their due. Come hither, Tony, boy. Do you refuse this lady's hand whom I now offer you?

Tony. What signifies my refusing? You know I can't refuse her till I'm of age, father.

Hard. While I thought concealing your age, boy, was likely to conduce⁸ to your improvement⁹ concurred¹⁰ with your mother's desire to keep it secret. But since I find she turns it to a wrong use, I must now declare you have been of age these three months. 482

Tony. Of age! Am I of age, father?

Hard. Above three months.

Tony. Then you'll see the first use I'll make of my liberty. (*Taking Miss NEVILLE's hand.*) Witness all men by these presents, that I, Anthony Lumpkin, Esquire,

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- | | |
|---|--|
| 1. practise deceit (making love to Tony.) | 7. crying, piteous wailing as is found in the conclusion of a sentimental novel. |
| 2. from Mrs. Hardcastle. | 8. help. |
| 3. moral weakness. | 9. betterment, culture. |
| 4. of a husband (Hastings). | 10. agreed. |
| 5. Hardcastle. | |
| 6. her aunt Mrs. Hardcastle. | |

of BLANK place, refuse you, Constantia Neville, spinister, of no place at all, for my true and lawful wife. So Constance Neville may marry whom she pleases, and Tony Lumpkin is his own man again. 491

Sir Cha. O brave 'squire !

Hast. My worthy friend !

Mrs. Hard. My undutiful offspring !

Mar. Joy, my dear George ! I give you joy sincerely. And could I prevail upon my little tyrant² there to be less arbitrary, I should be the happiest man alive, if you would return me the favour.

Hast. (*To MISS HARDCASTLE.*) Come, madam, you are now driven to the very last scene of all your contrivances. I know you like him, I'm sure he loves you, and you must and shall have him. 502

Hard. (*Joining their hands.*) And I say so too. And Mr. Marlow, if she makes as good a wife as she has a daughter, I don't believe you'll ever repent your bargain. So now to supper. To-morrow we shall gather all the poor of the parish about us, and the mistakes of the night³ shall be crowned with a merry morning. So, boy, take her ; and as you have been mistaken in the mistress⁴, my wish is, that you may never be mistaken in the wife⁵.

[*Exeunt Omnes.*]

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- | | |
|---|--|
| <p>1. because she is defeated and all the jewellery is gone.</p> <p>2. cruel one—Kate.</p> <p>3. the second title of the play.</p> <p>4. the mistakes Marlow made about the identity of Kate.</p> | <p>5. would recognise the merits in nearer relationship as the wife.</p> |
|---|--|

EPILOGUE¹

SPOKEN BY MRS. BULKLEY IN THE CHARACTER OF
MISS HARDCASTLE.

WELL, having stooped to conquer with success,
And gained a husband without aid from dress,
Still², as a bar-maid, I could wish it too,
As I have conquered him to conquer you³.
And let me say, for all your resolution⁴,
That pretty bar-maids have done execution⁵.
Our life⁶ is all a play, composed⁷ to please,
"We have our exits and our entrances⁸."
The first act shows the simple country maid,
Harmless and young, of everything afraid; 10
Blushes when hired⁹, and with unmeaning¹⁰ action,
"I hopes as how to give you satisfaction¹¹."
Her second act displays a livelier scene¹²—
The unblushing¹³ bar-maid of a country inn,
Who whisks about the house¹⁴, at market caters¹⁵,
Talks loud, coquets¹⁶ the guests, and scolds the waiters.
Next the scene¹⁷ shifts to town, and there she soars¹⁸,

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- | | |
|--|--|
| 1. usual conclusion of a play. | 11. so says the bar-maid to the customers. |
| 2. all the same. | 12. now she becomes self-confident loses her shyness and becomes bold. |
| 3. the audience receive your congratulations. | 13. does not blush any more. |
| 4. in spite of your opinions. | 14. sprightly moves about the house doing her round of duties. dusting, etc. |
| 5. have succeeded. | 15. buys—goes out marketing. |
| 6. the life story of Kate Hardcastle as represented in the play. | 16. flirts with. |
| 7. by Goldsmith to please the people. | 17. third stage—promoted from the country to the town. |
| 8. line quoted from Shakespeare. See notes. | 18. rises in importance. |
| 9. in the role of the bar-maid. | |
| 10. simple, guileless. | |

The chop-house¹ toast² of ogling³ *connoisseurs*⁴.
 On 'squires and cits⁵ she there displays her arts⁶,
 And on the gridiron⁷, broils her lovers' heart⁸—
 And as she smiles, her triumphs to complete⁹,
 E'en common-councilmen¹⁰ forget to eat¹¹.

23

The fourth act shows her wedded to the 'squire,
 And madam now begins to hold it¹² higher ;
 Pretends to taste¹³, at operas cries caro¹⁴ !
 And quits her Nancy Dawson, for Che Faro¹⁵ :
 Doats¹⁶ upon dancing, and in all her pride
 Swims¹⁷ round the room, the Heinel¹⁸ of Cheapside :
 Ogles and leers¹⁹ with artificial skill, 30
 Till, having lost in age the power to kill²⁰,
 She sits all night at cards, and ogles at spadille²¹. }
 Such, through our lives the eventful history—
 The fifth and last act still remains for me²².
 The bar-maid now for your protection prays,
 Turns female barrister, and pleads for Bayes²³.

- | | |
|--|---|
| 1. eating house, restaurant. | 13. has become important enough to have "tastes" of her own. |
| 2. to drink the health—here used as the object of. | 14. Italian—exclamation of approval denoting that it is appreciated. |
| 3. making eyes, flirting looks. | 15. no longer likes N. Dawson the dancer but prefers the song "Che Faro." |
| 4. Fr. critical judges of beauty she is made much of, her health is drunk, her face starved at by customers of the restaurant. | 16. becomes very fond of. |
| 5. citizens. | 17. floats, walks majestically. |
| 6. charms. | 18. a contemporary famous dancer. |
| 7. cooking utensil. | 19. makes mischievous eyes. |
| 8. causes the lover much heart-ache. | 20. too old to attract people by her beauty and charm. |
| 9. as a mark of her absolute victory over the lover she smiles. | 21. cards—the ace of spades. |
| 10. members of the city council, sort of assembly members. | 22. Death—here retiring from the stage at the end of the play. |
| 11. because she makes such an attractive picture. | 23. an author—here reference is to Goldsmith—the bar-maid becomes barrister and pleads on behalf of the dramatists. |
| 12. her head becomes prouder still. | |

EPILOGUE

TO BE SPOKEN IN THE CHARACTER OF TONY LUMPKIN

BY J. CRADOCK, ESQ.

WELL—now all's ended—and my comrades gone,
 Pray what becomes of "mother's nonly¹ son"?
 A hopeful blade² !—in town I'll fix my station³,
 And try to make a bluster⁴ in the nation ;
 As for my cousin Neville, I renounce her,
 Off—in a crack⁵—I'll carry⁶ big Bet Bouncer.

Why should not I in the great world appear⁷?
 I soon shall have a thousand pounds a year !
 No matter what a man may here⁸ inherit,
 In London—'gad, they've some regard to spirit.
 I see the horses prancing⁹ up the streets, 11
 And big Bet Bouncer bobs¹⁰ to all she meets ;
 Then hoiks¹¹ to jigs and pastimes ev'ry night—
 Not to the plays—they say it a'n't¹² polite ;
 To Sadler's-Well¹³ perhaps, or operas¹⁴ go,
 And once by chance, to the roratorio¹⁵.
 Thus here and there, for ever up and down,
 We'll set the fashions too to half the town ;
 And then at auctions—money ne'er regard¹⁶,

1. only.
2. gay dashing person.
3. lodgings.
4. a great show of pomp.
5. at once, instantly.
6. choose, be with, marry.
7. go about in society.
8. in the country such inheritance does not make difference with the people, but in London

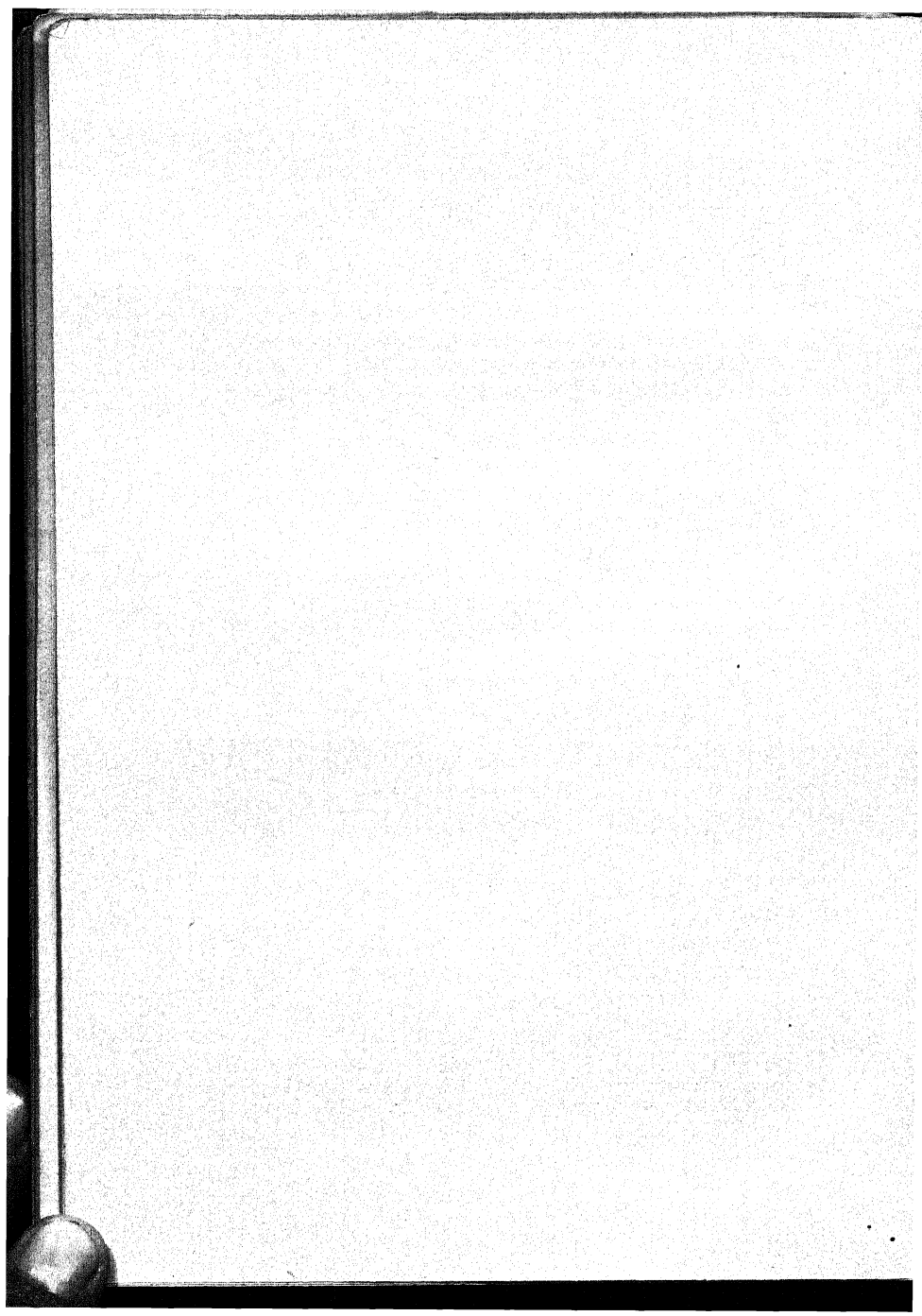
9. he will have spirited horses to ride.
10. social contacts—his wife Bet nods acknowledgment.
11. slang for 'goes' to dances.
12. slang—is not (*see notes*.)
13. a pleasure haunt.
14. musical theatre.
15. "Oratorio"—Recital of sacred music.
16. no consideration.

Buy pictures like the great¹, ten pounds a yard² :
Zounds, we shall make these London gentry say³,
We know what's damned genteel as well as they. 22

1. as great people do.

2. fancy prices for pictures without appreciation—measure by the yard.

3. subtle hit—*see notes*. The Londoners would be envious of Mr. and Mrs. Tony.



EXPLANATIONS—NOTES etc.

DEDICATION: Compliment.....myself, Dr. Johnson the literary giant of the time needs no honouring from such a literary mediocre as Goldsmith. By dedicating this play to his great friend he is honouring himself for being allowed to do so. (Read one of the greatest Biographies—**Life of Johnson** by **Boswell**).

The Greatest.....**Piety** a great compliment, though Johnson was the greatest literary genius yet he retained religiousness—a rare combination. **Partiality** See *Int. History of the Play*. But for J's insistent backing the play would never have been staged. **Was very dangerous** (See *Int. Sentimental Comedy*) not being to the public taste ran the risk of failure as a play. **Thought it so**—See *Int.*

PROLOGUE **Garrick** was not only the greatest actor but author of repute, was won over by Johnson and finally wrote the Prologue.

The Prologue in the 18th Century served a very important purpose—was in place of modern Introduction and often the printed synopsis of the play we buy in theatres before the play begins.

This particular Prologue does not tell us anything about the plot of the play but in comic vein and figurative language forewarns the audience that they are to expect a different type of comedy. It is a critical estimate of contemporary form of comedy and Goldsmith's contribution through this play.

Mr. Woodward (1717—1777) was a celebrated comedian. He was to have taken the part of *Tony Lumpkin* but later on refused. One John Quick was substituted and scored his great triumph.

The Comic muse..... dying. This is the key-note of the Prologue—Sums up the existing condition of the comic stage. Comedy is personified—she is lying on her death bed **Lose my bread** if comedy is no longer staged, I shall lose my profession hence starve. (The perverted taste of the people and the readiness of the authors to submit to thier cheap demands are about to put an end to true comedy) **Edward Shuter** (1730?—1776) was called, it is asserted by Garrick “the greatest comic genius he had ever known”. He ‘created’, the character of old Hardcastle’. **chief mourners** because they were the celebrated comic actors **To her.....succeed** these two lines sum up the characteristics of the new type of comedy that was in vogue to the exclusion of the genuine type. **Poor Ned.....up** They are comic actors certainly but *Sentimental Comedy* is Greek to them. They will not condescend to take part in such types of comedies hence their career is ‘dead’ from a practical point of view.

Moral? The Sentimental Comedy abounded in moralisings. This moral note was deliberately introduced in the comedy to make up for the deficiency in genuine comic qualities. The puritanic middle-class audience demanded morals. Hence this is a sarcastic allusion. **My heart...means** describes the affected pose of the actor when he is about the speak the ‘morals’. **Faces...blocks** the features of the actor in this pose are wooden without any expression **L. 24-30** he rattles off these moral sentences. **L. 32.** The sole purpose of a comedy should be to arouse laughter among the audience and how can that be achieved by reciting a few morals in a most dignified pose? Indirectly this is a criticism of the early 18th cent. comedy, for this is what they sought to do. **Doctor** the imagery is

further continued. The life of the patient may yet be saved by a competent doctor. (Goldsmith was not a doctor of philosophy but truly a doctor of medicine).

this night...Skill—To night you are to see a clever play **Cheer her heart**—Comedy will be rejuvenated **muscles motion**—You will be so amused by the play that you will laugh and laugh indirectly giving exercise to your body.

L. 34—40. If you appreciate this five-act comedy it will prove that genuine comedy still has a place among you and thus she will be saved by your acceptance. But if you are not pleased by this new type of comedy and show your displeasure by your long faces then both the patient and the doctor will be helpless—She will die and he not prosper.

L. 41—42 describe the wholesomeness of the play—devoid of all cheap sentimentality or vain moralisings.

L. 43—46 Goldsmith the author is entirely at your mercy. You are the College or Senate: if he is successful in pleasing you, then you may confer on him the degree *i. e.* by your acclamation declare that he is a successful author for that is what he thinks himself to be—that he has a definite contribution to make to the comic stage.

If he fails to please you, he will be called 'a quack' with no genuine qualifications.

Within—May admit of two interpretations (1) within the house or theatre—He will not receive much money from the manager.

(2) In his own heart or mind—If you reject his play then there will be no consolation for him. He will not be rewarded at heart by your encouragement.

ACT I

Page 4.

L. 1—6 Note the two words **rust** and **polishing** metaphorically used. Living long and continually in the country takes away the smartness from ones personality, one becomes coarse—*dihati*. This is Mrs. H's complaint. If from time to time she could visit the town, she would imbibe new ideas and fashions which would give her the glaze or shine of personality.

Vanity...year Mr. H is content to live in the country and is strongly against the town and its influences. Hence he says that one visit to town will teach a person enough of self consciousness and fads that will have their effect on the character for one whole year.

L. 9—12 Mr. H. wishes that Londoners did not come to the country to infect the simple people with their foolish affected ways. When he was young the sinister city-influence used to reach the country slowly but now it comes as quickly as the stage-coach.

Fopperies.....basket. Two interpretations are possible (1) These city-influences are so many that the passenger space alone cannot contain them but so overcrowded that the luggage basket is also taken up. (2) is the better one—not only visitors *i. e.* persons bring to the country the fashions and ideas but they come out in the luggage carrier in the shape of hats, dresses, books, magazines etc.

Like an inn—This expression is deliberately used to prepare us for the mistake that later on would be made by Marlow.

Page 5.

Visitors—Goldsmith coins these names to add to the intensity of Mrs. H's disgust. She hates anything that is 'old' and grown familiar.

Eugene—Prince of Savoy, helped Marlborough against the French. He defeated the Turks in 1717 and recovered Belgrade.

Marlborough—One of the outstanding generals of Queen Anne, commanded the English army against the French and won many decisive victories.

L. 23-25—Supply the key-note to the character of Hardcastle. A thorough conservative, loves the past—*nothing like the old*.

Darby and Joan—Characters featuring in a popular 18th century ballad. Came to be regarded as an ideal couple living their long conjugal life in supreme contentment.

I'm not so old—There is the rub. Unwittingly Mr. H has used the fond expression *old wife*. The shoe pinches here. She hates to think that she is getting old and therefore snaps at her husband.

Make...that—work out this calculation for the truth.

Fifty and seven she would like to be 40 but the husband knows that 57 is her true age.

L. 33-36. Silly effort on the part of Mrs. H to prove that she is not older than 40. This passage also indirectly tells us that (1) Tony was her son by her first husband (2) She also wants to suppress Tony's true age. Compare lines 478-480 Act 5.

Taught him finely—an ironical statement, Mrs. H. has not educated Tony properly.

NOTE—how the character of Tony is painted through this dialogue and Mr. H rightly accuses the mother for what the young man is. That he is not educated, full of mischief, fond of the stable and the ale-house will be all conclusively proved in the course of the story.

Page 7.

L. 72—94. This dialogue shows that Tony's tastes are perverted, he prefers the company of low fellows to his parents : he is wilful, has no respect for his mother's wishes.

Spoil each other—Mr. H has adopted a policy of non-interference so far as Tony is concerned but is shrewd enough to see and quietly condemn the attitudes, mother and son towards each other.

The whole age.....out of doors this is Goldsmith's condemnation of the spirit of the age. Hardcastle is a conservative and does not approve of changes in the personal relationships and social changes in the new age. To him they prove but the lack of reason and better judgment. Society is going mad.

Page 8.

Almost infected her Kate was a source of great consolation to Mr. H. specially after the disappointment in his wife. But after all she was young and a girl, but to her credit it must be noted that she made a compromise—pleased the father in the evening while in the morning satisfied her love for modern dresses—the result of her contact with the town.

Innocence figure of speech.....*Personification.*

L. 103—106 note the word 'superfluous' above. The rich people over-dress. The fashion of the time demanded too much of cloth—long trailing dresses with

hoop-petticoats. Mr. H, thinks that a quantity of this unnecessary cloth could dress a number of poor people who lack the barest of clothing. (Only a few years ago, the church and such conservative people insistently criticised the scantiness of feminine fashion in dress of Europe—who can account for the vagaries of Dame Fashion !)

L. 122—125 our meeting.....esteem a modern Indian girl might complain in identical words regarding her 'arranged' marriage by the parents. The meeting with the youngman is not of her choice hence it will lack informality or spontaniety.

Page 9.

L. 129—132 The character of Marlow is thrashed between father and daughter. Neither of them have ever met the young man. The father's knowledge is entirely based on the report of the young man's father, Mr. H's great friend. Because it is such a desirable match, note how partial Mr. H is. The girl is naturally bashful, hence what a delightful dialogue with ample touch of comedy.

L. 139—140 must not be construed as bold or brazen—it is a bashful girl teasing the fond father.

L. 143 reserved.....husband whatever other virtues he may have, if he be so shy and self-conscious, Kate cannot approve of him. It is for a girl to be coy but a young man must be forward and bold to attract female admiration—a young man of such a temperament is likely to develop to be a husband who will always be suspicious about his wife's character.

modestyvirtues only those who have many other good qualities also are endowed with modesty; lack of modesty means lack of other virtues as well.

Page 10.

L. 166-169 well, if he.....admirer. If Marlow refuses her, then Kate will realise that her looking-glass has not been telling her the truth. She was only deceiving herself to think that she was attractive. Therefore she will break the glass, but not her heart over the rejection. Instead Kate would dress herself flauntily in another style to catch another admirer who would be less critical than Marlow.

L. 170-172 disposing of.....lover. In her thoughts, she has already been thinking of Marlow in terms of her future husband. So she checks herself saying that even before capturing him as an admirer I am imagining as if their marriage is a certainty.

L. 174-184 Kate's excitement reflected on her flushed face.

Page. 11.

L. 193-197 He's a very.....understand me This gives the key-note of M's character. Because this trait is almost unnatural and yet the vital part of the comedy depends on it, Goldsmith repeatedly brings this out—as if through repetition to convince the truthfulness of it. Read lines 96 to 115 a more detailed explanation.

L. 201 Has my.....usual? This too refers to an integral part of the comedy. Repetition will be found subsequently.

L. 204—Mrs. H. has been enumerating to Kate all the imaginary good qualities of her son in order to force her love ; but the girl agree that Tony is only a "monster."

L. 210. It will be interesting to note to what length she stooped to retain Constance's jewels.

Page 13.

Scene II.

1st Stanza of the song Tony has had no schooling. The ale-house is the only school he attends we were told by Mr. H. Here Tony is making fun of all classical knowledge. What good does it do to be familiar with the names of rivers *Lethe* or *Styx* in Greek or Roman mythology ?

[The souls or spirits are made to drink the water of *Lethe* and forthwith they forget their past life and are ready to be sent back to earth. River *Styx* separates earth from the world beyond *Hades*. The spirits of dead men are ferried across by *Charon* the boatman. *Stygian* is adjective from *Styx*, pertaining to the river or *hell* in general.]

Tony laughs also at Latin Grammar with all its declensions and conjugations. The school teachers who take pride in their knowledge of the above are, in his opinion, but a set of fools. It is wine only that can educate a person truly and give a man wisdom.

Second Stanza : In these lines Tony discusses whether it is morally wrong to drink wine. The religious preachers even the methodists who prohibit wines he says, are in the best form when they have been stimulated by drinks. So he advises his friends to keep away from the influence of the Methodists nor ever to help them financially ; if they do, every sensible person will regard them as fools.

[**Methodists.** The Wesley brothers founded this Orthodox School of Christianity. The name is derived

from the strict and rigid methods or principles of their religion. The Methodists came in for a lot of sarcastic criticism by contemporary authors and Goldsmith does not seem to be an exception.]

Third Stanza Tony exhorts his companions to drink deep to the health of their favourite ale-house, the Pigeon. There is a play on the name of the ale-house—others may champion the name or cause of other birds but to them the Pigeon is the best.

Page 14.

L. 262 *thats low* in these words Goldsmith has a fling at contemporary moral standards. The *Sentimental plays* that were in fashion, provided the puritanic audience with *moral* lessons. Says Herring "Here Goldsmith satirises the dramatic conventions by expressing them through the drunken rustics, and thus showing how outworn the fashion was."

L. 265—267. Another subtle hit at morality on the stage always demanding 'genteel' characters. This sentence is the drunken effort of a rustic to talk *genteel* language. What he means is "Tony is the son of a gentleman and therefore he will always behave in a genteel manner. (The irony is that he is now such a drunken sot). The continuation of this thought is found in the following words of the third fellow.

L. 278—283. May be taken as the reason for Tony's low tastes. He has inherited it from his father—he is indeed a chip of the old block.

L. 284—286. Tony's ambition in life. He promises to follow the foot-steps of his late father. When he comes of age and inherits the money he will marry. Bet Bouncer and buy the miller's horse.

Page 15.

L. 302—306. Tony's plan to be revenged on his step-father for all the scoldings and rebukes. But he is afraid of the consequences—the only person of whom he is afraid. Any way whatever else Mr. H. may do he cannot deprive him of his inheritance. He cannot let the chance go without humiliating Mr. H.

Page 16.

L. 314—316. This is one reason why Marlow was so 'reserved'. He was very sensitive.

Page 17.

L. 348. He-he-hem—signifies Tony's confusion or displeasure? He must have been a little mortified that even these unknown gentlemen knew his character. Was it Mr. H who told them—all the better reason to humiliate him through his guests.

Everyone is sure to enjoy Tony's wit and the readiness with which the landlord co-operated in frightening the guests from going to Mr H's, and persuading them to go to this supposed inn. This is the first instance we have of the readiness of Tony's wit.

Page 18.

L. 396. Let them find.....out The greater part of the comic situations of the play depend on Marlow's failing to find out the truth.

Page 19.

L. 404. The precaution Tony takes lest the personality of Mr. H at once raises suspicion that he could not possibly be an innkeeper.

ACT II.

Page 20.

The training of the rustic servants to wait formally at table is indeed a humorous scene. The foolishness of the servants and their relationship with the master are very true to country-life. The depiction of such 'low' characters on the stage, was objected to by contemporary critics; but we who are not hampered by such artificial and rigid laws of comedy as of the 18th century most heartily enjoy the comedy.

In Act I, line 161 we were informed of this scene.

Page 21.

L. 50—52. Diggory is extremely nervous in this formal atmosphere and does not move. When scolded he explains away his timidity by saying that if he could even have a sight of a table laden with food, he could muster courage to obey the order.

Page 22.

L. 74 antique but creditable compare lines 17—18 in Act I, scene 1.

L. 76—78. Many a country gentleman as the result of stylish and expensive living is soon reduced to such poverty that to make a living, he has to take in paying guests or turn the house to an inn

Page 23.

L. 80—82 I haveconfoundedly It is the usual practice of innkeepers to charge a little extra for what is known as establishment. An inn with good furniture and beautiful equipment will cost the traveller more even though the food and service be the same. The total bill is considerably raised though these items are not specifically mentioned.

L. 83—85 travellers.....starved a traveller has always to pay highly at inns, good or bad. In a good inn you get the comforts but have to pay more than they are worth. In a bad hotel one is served poorly and yet the charges are so high that you feel you have been robbed.

L. 88 with you.....assurance deficiency in Marlow's character. Seems inexplicable that inspite of his general smartness and all the opportunities of travel (contact with places and people) he still is bashful and not been able to grow in self-confidence.

L. 93 my life.....you know Marlow's explanation. Excepting his mother he has not come in contact with respectable women. Outside of home he has lived mostly in the college or inns and is familiar with such maid-servants as found in these places. So he can be free with them only.

Page 24.

L. 110—112 an impudent impudence It is possible for a bold and aggressive person to feign to be very bashful but a truly shy person as I am, can never act as a bold and self-confident man.

L. 117—120. The ladies may converse on the most informal topics (and not become personal at all) yet the mere sight of a demure respectable lady is enough to thoroughly scare Marlow.

L. 126 but to go through Marlow's horror. He can not summon courage enough to go through the whole formal process of winning a girl. The private meetings with the girl, interviews with her various relatives are too terrifying for him. Finally to summon up courage and make a formal proposal to the girl asking her hand

in marriage would require more gumption than he is capable of.

L. 139-140 Hastings wonders how a person can be diffident in loving a girl when he is capable of deep friendship for a man.

L. 141 Proof of M's friendship. He was willing to undergo all this torture for the sake of his friend.

L. 146—But I'll...inclination Hastings is profoundly moved by this sacrifice of Marlow and says that his emotion of thankfulness is too sincere for formal expression in words: even if he had to secretly try for vast wealth, he would not have asked M's help but in the present case he had to, since it was Miss Neville he had to win. She was already in love with him and her father had already agreed. (Mrs. Hardcastle's guardianship was the only barrier he had to overcome).

L. 153 doom'd—Note M's self-pity. He does not seem to enjoy flirting with the maid-servants. He is very conscious of his limitations. His bashful countenance and halting speech in the presence of ladies prevent him from successfully courting girls of his class.

L. 164 the old style Compare his statement in the opening scene—his fondness for everything old. Hospitality in the present age seems too cold when compared to the warmth and heartiness of the past, when the host personally attended to the luggage and horses of the guests.

N. B.—The comedy of mistaken identity begins from here. In this scene note how cordial Mr. H is and the cold rebuff and indifference he meets with from the young guests for to them Mr. H. is but the inn-keeper.

Page 26.

L. 173 The friends ignore Mr. H. and begin to plan their dresses in which they should meet the girls. The words *battle*, *campaign* suggest a metaphor. The meeting with the girls is compared to a battle. This figure is maintained for sometime in the conversation and Mr. H. being kept out, tries to join in with youthful war experiences.

if we open.....retreat we must not dress in our finest for the very first meeting. Such clothes we must keep in reserve or later on we may not have suitable clothes for further meetings. Finally for the last meeting (after which we take our leave) we must lay aside the best embroidered suit.

L. 185 Duke of In the first act Mrs. H. has already informed us of his fondness of reciting these incidents.

L. 204 a glass of In order to stop the talkative old man, Marlow asked for the drink. It was a snub to Mr. H.

L. 207 unaccountable modesty Marlow could and should have asked for more expensive drinks; so Mr. H. thinks it modesty whereas M. was thinking of his bill from the innkeeper later on.

L. 210 Liberty Hall A significant name for a house belonging to Mr. H.

L. 216 my own hands Mr. H mentions this to prove the nature of his kind hospitality but to the guests it is confirmation that H is the innkeeper.

L. 221 humour him M's condescension because H seems to be a nice fellow.

L. 230—233 No, sir...sell ale The dialogue is contrived by Goldsmith to show how M continues to be

confirmed that Mr. H is the innkeeper. *For us that sell ale* meaning the *smaller fry*, ordinary common people. Mr. H no longer takes any interest in the election, because the landlords have made a monopoly of the seats and never give chance to others.

L. 238 left it to mend washed his hands off, because he was not in a position to do anything about improving the Government. It only made him angry to think of the evils of the Government.

Hyder Ally—Haider Ali (1722-1782) of Mysore fame. He proved to be a thorn in the side of the British in their south Indian Policy. In 1761 he became master of Mysore State. He attacked the English but was defeated by Col. Smith in 1767.

Ally Cawn—Mir Jafar Ali Khan the traitor who was installed the Nawab of Bengal by Clive in 1757 on a promise to pay to the British 2½ millions. The "indelible stain" on British character was the subsequent dethronement of Mir Jafar whom the English were bound to protect by the most solemn ties divine and human."

Ally Crocker—A popular comic song.

"There lived a man in Berllincrazy

Who wanted a wife to make him uneasy."

Mr. H. Was so disgusted with the Government that such important affairs as their failures and loss of prestige in India, interested him as much or less as a silly song.

L. 241—244 Marlow then presumes that as an innkeeper, Mr. H leads quite a happy and busy life with his friends feeding them giving them drinks and taking them out for walks.

Half the difference.....Parlour. Besides the purely social activities Mr. H. claims that (as the 'squire) the people of the community bring to him their difficulties and quarrels which he settles for them.

Page 29.

Have an argument...Hall M. thinks it was easy for Mr. H. to settle all disputes because he offered them drinks—Wine was the best argument that he offered for happy results. *Westminster Hall* the highest court of justice could not possibly achieve such happy results.

Philosophy. Mr. H. gently protests that wine alone was not all but his own arguments and reasoning were greatly responsible.

L. 255—59. Marlow continues the metaphor of warfare. The parishoners therefore have no other alternative but to submit to his decisions as on the one hand he uses reason if they are not amenable and on the other hand if stubborn, he supplies free drinks to humour them.

L. 260. Mr. H. is highly tickled and returns to good humour. **such a request** a guest should never ask of his host about the food.

Page 30.

Privy Council—I would like to sit down with this special food committee to discuss the menu for the dinner.

Page 31.

Grand host that Mr. H is, he has prepared an elaborate dinner which the young men think too grand and sumptuous for an inn or two persons. (Gold-

smith has taken precaution inasmuch as Mr. H. is supposed to be no ordinary innkeeper but an impoverished country-gentleman. Thus the quality or quantity of food is not to raise any doubts or questions in their minds).

L. 317—320 Hastings says that since he is not fond of eating calf-brain, it may be excluded from the dinner. Marlow's answer *may* admit of two interpretations. The obvious simple one is. I like calf-brain even though Hastings does not; so please serve the brains on one plate only for me. (ii) is there a play on the words *your* in L. 317,—did Marlow understand *your brains* referring to Mr. H? Does it mean that Mr. H. has too much of philosophy and brains for Hastings' liking? Marlow too does not feel comfortable with so much brain in an innkeeper, though he appreciates it still while at dinner, he would rather that Mr. H. would not act too brainy but shut it up in a plate as it were.

L. 328—331—Hastings finds this elaborate list of things for dinner worthy of a formal dinner given by a French ambassador. The variety of such foreign food is likely to confuse an Englishman, being unfamiliar with the various dishes.

Page 32.

L. 335—339 Marlow is touched by the discomfiture of Mr. H. and hastens to assure him that all the items are excellent and the host might serve anything he liked.

L. 349—50 **Modern modesty.....impudence** Marlow's insistence on attending to his bed makes Mr. H. very resentful. He thinks that Marlow, a modern young man is trying to be too modest and wants to

save trouble. But in earlier times this would be regarded *impudence* since he did not seem to trust the host that he would look after the guests' bedding well. In Mr. H's eyes Marlow's attitude is nothing short of insult to the host.

L. 351—52 Civilities...please him? Hasting begins to find Mr. H. (innkeeper) extra polite to a point of becoming a nuisance. But he is shrewd enough to realise that since the host's primary object is to make his guests happy and comfortable, one cannot take offence.

Page 33.

L. 372 I have.....apprehensions From Constance Hastings had heard of Tony who is a sort of rival for the hand of his sweetheart.

L. 375—77. Mrs. H is aware that inspite of her wishes, Tony was least interested in Constance. But she had set her heart upon this marriage so much that she took upon herself the task of wooing the girl for her son. She was so dead earnest about it that soon she came to a point when she began to deceive herself to think that she had persuaded Constance to fall in love with Tony.

L. 384—85. The reference probably is to the Royal Marriage Act of 1772 according to which George III decreed that no person of royal descent could marry without the King's consent. One could however, go against the wishes of the King if he or she was more than 25 years of age, had given due notice of one year and even then the Houses of Parliament did not recognise the marriage legal.

Where even... ..respected Miss Neville under the circumstances could not possibly secure the permission

of her legal guardian Mrs. H. to marry Hastings. The plan therefore is to elope to France where the State laws allowed and accepted as legal any marriage, even of slaves, duly performed even though without the consent of guardians.

Page 34.

Miss Neville's words give us the story of her jewels and how reluctant she was to go away with Hastings without them.

L. 395—97. Henceforth the continued mistake of Marlow alone is to provide us with comic situations, hence Goldsmith takes care that Marlow still should think the house to be an inn.

L. 398 plan was ripe. They will have to wait a couple of hours for the horses to get rested before they can start for France. But, if Marlow should discover his mistake, his temperament was such that in shame and sorrow he would insist on going away at once and Hastings would have to accompany him. Thus his plan would fall through.

To run the gauntlet. Shy and reserved naturally, Marlow has had too much of the company of Mr. and Mrs. Inkeeper. He now apprehends that the rest of the family will now be introduced to him. This is surely going to be an ordeal for him for they are sure to scrutinize him and in their own minds criticise him.

What here.....have what do I see? An expression of wonder—now only he notices the presence of Hastings with a girl.

Page 35

L. 421—23 I have been...embarrassment: because of the reasons given in the above soliloquy, Marlow is

already considerably harassed almost beyond endurance, and now his cup of confusion is full with the information that Miss Hardcastle, the meeting with whom he was heading most, was in that very inn.

L. 432—33 your ceremony.....impatience you must not observe any formality; Miss H. is sure not to appreciate it. But on the contrary, without any thought of proper dress, you should at once go to see her, she will be touched by your eagerness

L. 440 first plunge Just as a person going in for a bath has to summon up all his courage to take the jump into the water (when he is once in the water it does not seem so cold) so also Marlow, you make up your mind for the first meeting with Miss H. After that you will not feel such ill at ease, you will grow confident and enjoy her company. After all she is only a woman.

Page 36.

L. 451 that onlyother On closer acquaintance their regard for each other is sure to grow. **Agreeably concluded** quite a chivalrous remark. The agreeableness is not because of the amenities of the inn but a compliment to Miss H. He is happy to have met her at the end of the accidents.

an observer..... it I have not intimately mixed with people; while others enjoy close contacts, I keep myself aloof and watch like philosopher the ways of human life. **Enjoy it at last** in youth it is but natural that persons should mix freely and intimately but later on in life when the urge is not so strong then only we study and watch life from a distance.

Page 37.

confirmed in assurance Hastings' encouragement. If you can make another such intelligent remark, you will certainly lose your diffidence and become absolutely self possessed to carry on the conversation. **L. 473-75** It could not have been a happy experience to watch life. Since in human life there seems to be more faults than virtues and finding fault is not as enjoyable as to be able to appreciate good things in life. **L. 490-92** I am sure you have not devoted all your time in merely observing others; surely you have paid some attention to ladies.

studied.....them I have (from a distance) only been trying to become worthy of their approbation.

Page 38.

there must.....tasting There are some people who lack the ability to enjoy elegant and pure pleasures. They relish only the coarse and unrefined types. Thus incapable of higher sensibilities they feign as if they hate the refined things of life.

Page 39.

L. 396-329 you mean.....praise it Some people lead a double life inasmuch as what they preach they do not practise in private life. They seem to think it enough if they, in their conversations only stand up for the practice of a certain virtue but in their own lives secretly they are guilty of the vice. There is so much of hypocrisy in the lives of men in the present age.

those who.....bosoms Empty vessels sound much. Those who preach and talk about virtues a good deal. are they who practise them least in their lives. Those virtues are not rooted in their hearts.

L. 540-542 a want...excel lack of courage is often a great handicap. Very often a person wants to show himself off at his best, yet wanting in confidence, he does not speak out giving the impression that his silence is due to foolishness.

N B. Examine the dialogue critically. Miss H. throughout has taken the initiative. Marlow justifies the various statements previously made about his extreme shyness in the presence of respectable ladies. In spite of his best efforts the conversation has drifted like a rudderless boat, escaped the wreck of silence but for the clever piloting of Miss H. He leaves a sigh of relief to be able to escape from her presence.

Page 40,

If I could teach... answer After this first painful interview, Miss H. has discovered that Marlow lacks self confidence. The future wife of Marlow is sure to be disappointed in such a shy man. So it will be doing her some service if Marlow could be taught to be more bold and forward. Miss H. is not sure that she would be interested to teach him for her own future *i.e.* Marlow has not been able to make a very favourable impression on her and she is not sure that she wants him as her husband.

Page 41.

I'm in love.....rustics The peasant people are quite content to live in the country, and have no love for the town. The only superiority she claims over the rustics is in the fact that she adores the town.

Pantheon at the time a new place of entertainment in Oxford Street.

Grotto Gardens A fashionable place in north London.

Borough a great shopping centre.

L. 584—86 such a head.....City Ball Lady Mayoress being the chief lady of the town would undoubtedly attract great attention when she would appear for the city dance. Every woman and girl would like to see her new fashionable dress. Hastings is complimenting Mrs. H's style of hair dressing by saying that if she attended a theatre, all necks would be craned to see her head

Since inoculation.....crowd As the result of inoculation, women no longer have pock-marked faces, so everyone looks smart and beautiful. In order to attract attention in a crowd one must be dressed stylishly, uncommonly.

L. 602—607 Mr. H complains of her handicap—her husband. He is so conservative in his dress, that he would not alter even a button to suit the change of fashion.

Page 42.

L. 613 fashionable age This was another of her weaknesses—she did not want to grow old. Hastings is very shrewd and humours her.

L. 629 fond of jewels Constance has of late been asking her aunt for the jewels that she might put them on. Mrs. H. was very reluctant hence the reference.

Page 43

He is.....story—He tells us how fond he is of you. This is a deliberate lie in order to keep Con's heart soft towards Tony.

Blenkinsop must have been her maiden name. Note these are some of her tactics by which

she was trying her utmost to create a little love between the two.

L 658 If I am a man The mother used the word '*man*' to mean that he should be gentle towards the weaker sex, but he atonce interprets it 'to be of age.' This was his great grievance against his mother that she was withholding his 'fortune' from him.

Page 46.

L 719—20 Notice, fond as he is of horses how aptly he borrows a metaphor from horse-riding to fully describe Con. In line 712 she was described as a colt not yet broken in. In this line he continues the figure. She is a spirited young girl. One has to be very cautious in handling her. If you want to *restrain her* she will assert her spirit of independence in such a manner, that you will find yourself flung aside.

ACT III.

Page 48.

what could.....town Marlow was recommended by his father to Mr. H as "one of the most bashful and reserved young fellow" (Act I line 141-42) but the first contact has given him ample reason to question the truth.

impudent piece of brass figuratively *brass* means *impudence*. Therefore the repetition here serves to emphasise the degree of his insolence—he is the very personification of impudence.

easy chair by the fire side The most comfortable seat in the drawing-room which must have been reserved for Mr. H. and Marlow without even a "by your leave, sir" had occupied it.

boots.....taken care of It is unpardonable breach of etiquette to take off one's shoes in the parlour and on top of that Marlow ordered Mr. H. to have his boots cleaned and polished. (But in an inn and to the inn-keeper this is quite permissible).

L. 11. there was no.....occasion Marlow has proved such a disappointment to him that he feels that there was no need for his daughter to dress carefully to attract him

L. 14. I take care propriety It is always such a joy for me to obey your orders that I never stop to question their reasonableness.

L. 16-18 You could have questioned my order to dress particularly for this young man. The word *modest* is used sarcastically.

L. 19-20 refer to dialogue in Act I (page 9, 10) specially lines 165-170, Mr. H's account of Marlow was so glowing but in her estimation rather curious because a man and yet so bashful. Now that she has met him her re-action is that Marlow is worse than she expected.

N. B.—One should not miss the clever artistry of the design of this dialogue. Upto line 34 both agree in their opinion of Marlow yet both judge from different points of view. Then from line 35 to the end of the dialogue they differ in their opinion and experience emphatically. On the stage this animated discussion should admit of much dramatic effectiveness with the undercurrent of humour.

L. 22—25 Mr. H. is confounded that his friend's son should be so churlish and impudent but the daughter is confounded that a modern young man, much travelled

with benefits of social contact, could yet be so shy and reserved.

Page 49.

as soon . . . masquerade A *masquerade* is a ball or dance in which every person wears a mask—was highly popular before the 15th century as it afforded much mirth and light-hearted gaiety. Far from any kind of serious purpose the masquerade was not an occasion for serious conversation, people abandoned themselves to drinking and dancing only. No one could learn wit at such gatherings. During travels a person has per force to be bold and aggressive, thus travelling cures a young man of modesty. Mr. H. now realises that he should not have expected Marlow to be modest since he had travelled so widely.

L. 67. he shall . . . mine I will never consent to marry him if he continues to prove such a quiet and reserved person.

L. 74. we don't . . . country He is an uncommon person—a curious specimen not to be found in an ordinary country crowd.

Page 51.

L. 81—84 A girl is generally impressed by fine features of a man. Thus attracted she goes on imagining and endowing him with all good qualities.

L. 85—87 Note the smartness of the snub Kate gives to the father. He need not have such a low opinion of her judgments.

Page 52.

L. 114. an honest . . . time Tony steals the money from his mother's drawers and yet considers

himself *honest* because the money rightly belongs to him, willed by his late father—the mother is only the guardian.

L. 122 the only.....head apparently Tony understands his mother more than any one else. In spite of the importunity of Constance, Mrs H. will never part with the jewels. She values them as much as the only good tooth left in her jaws.

Page 53.

Beauty.....repair's youth does not require any jewels to enhance its beauty but when a woman begins to grow old and loses her natural beauty then only jewels can help a little in mending the ravages of age

L. 132—33. Note the beautiful balance of the expressions, *repair at forty* and *improve at twenty*.

The court.....puppet show King Solomon 'the wise king' was also famous as the best dressed man and the luxury of his court. Constance, in her aunt's opinion, dressed in her jewels will appear ludicrous as dressed up dolls representing the glory of Solomon's court.

Page 54.

L. 157—60. Tony's suggestion is a very plausible excuse to thwart the neice's importunity and Mrs H. readily grabs it.

L. 180—181. Tony is very emphatic and bold. He can honestly swear for he knows that they are really missing from his mothers drawer.

Page 56.

Tony takes positive delight in teasing his frantic mother.

Saw it acted better Tony suggests that his mother was just 'playing up the game'. He commends it as a good piece of acting—she is only pretending that they are lost because she does not want to give them to Constance

L. 218 I know who took them suggests that his mother has hidden them—it is she who has taken them.

Page 57.

I can bear witness to that The teasing reaches the climax when Tony says this. This would imply that he was really enjoying his mother's distress.

Cherry in the Beaux Stratagem a popular comic play by Farquhar first produced in 1707. The title meaning Lovers' Device to Deceive signifies the nature of the plot. Cherry is one of the female characters.

Page 58.

L. 261—63 I shall be seen How can a girl even hope to win a lover if he does not even look up and see her beauty. Marlow had 'never once looked up during the interview.' The first step will be realised if she can somehow make him see her face.

face to market In the marriage-market she had nothing else to attract eligible young men but her beauty. Her face was her dowry. Her father was poor. See Act 5 line 25.

make an acquaintance Marlow can never summon up courage to be friends with ladies. Thus eligible young girls never have the opportunity to attract him. Even though in disguise, this meeting will open up the way for mutual acquaintance—or knowing each other.

But my chief.....to combat Romance is a medieval tale of chivalry with scene and incidents remote from real life. The suggestion is—the hero has to fight a giant so instead of rushing head-long, the champion assumes an invisible form and first examines the strength and equipment of the foe. He prepares himself accordingly and then challenges the giant. In the same way, before she sets out to win Marlow, Kate in the disguise of a bar-maid first sizes him up. In the disguise Marlow would not know that he is meeting a lady and thus he would behave naturally without reserve. Thus he would be taken with his guard off.

L. 273—75 Kate imitating a bar-maid to assure the maid that she is quite capable of playing the part with Marlow. **Did your honour call** is the formal answer of the bar-maid to a call. The next two expressions are directions given to servants to attend to the guests in various rooms. **Outrageous** the occupants of the room called Lamb have been complaining loudly.

L. 277 bawling the reference is to the commotion in the house—specially Mrs. H's shouting when she discovered the loss of the jewels.

Page 59.

In the quietness of the room Marlow tries to think coherently and plan his future movements. His criticism of Miss H. is based on his prejudice against ladies for we know that he had neither *seen* her nor was natural enough to appraise her character.

Pleased.....returning The final decision to return the next day. He has obeyed his father who now need have no complaint against him.

Page 60.

L. 310 to very little purpose. Call in vain, the summons are not answered *i. e.* the service in the inn is very poor.

Note the complete change in both the characters. In this second interview unlike the first, Kate is *acting*—not her natural self but Marlow is in his elements and true colour. She is true match to his audacity. Full of vivacity and resourcefulness she leads Marlow on and then hold at a distance.

Page 61.

L. 344 she has hit it Her statement about my timidity and awkwardness in the presence of Miss H. is true.

He is a little abashed and therefore to show himself off, he begins to 'talk big'. He boasts how the ladies of the club are all after him and because of his free garrulity they call him Mr. Rattle.

L. 358—60 Hold, sir.....You say ? Of course Kate is fully aware of the truth, so when he, in mock heroics salutes her in the name of Solomon she says "You are not introducing me to your true self but to your club." He might interpret this to mean that being a bar-maid she could not be intimate with Mr. Solomon: the hero of the fashionable ladies club; but though he is not aware of it, her true meaning is—"Now, now Mr. Marlow, go slow, I know you fully, all this about your being a Rattle and a great favourite is eye-wash."

Page 62.

Keep up.....place they are the life of the society.

L. 368 Though she quotes the identical words *agreeable Rattle* yet the intonation of the voice with

its insinuation is so crystal clear that even Marlow cannot but notice it. But she is quick to re-assure him **I never..... following** Apparently in this game, it must be bad luck to throw the ace successively three times after calling seven. The meaning is that as usual with him, when he was considering himself very fortunate in having a grand time with the girl, Mr. H should appear to spoil the fun.

Page 63.

Mr. H. is indignant and infuriated. The daughter has been deceiving him. While protesting to him that Marlow was sedate and bashful, she was carrying out clandestine love affair with him.

Madam—Note the formal address—cold and severe,
L. 396 his impudence is infectious Kate who has always been so polite and respectful has been influenced by the immodesty of Marlow hence she is answering so brazenly to her father,

Haul....milk-maid Mr. H. has seen how Marlow had seized Kate's hand and behave towards her as if she was not a respectable lady but a low class woman.

[Mr H's accusations are quite true yet the time was not yet ripe for Kate to blurt the whole truth. So she pleads for time and another chance. She is now convinced that she loves Marlow and more than any one else has analysed his true character. She is sure that his faults will pass off and the virtues improve.]

encroached on prerogatives As the host and for the sake of his old friend Mr. H. was prepared to accomodate Marlow to a great extent but the latters growing impudence and finally this insult to his daughter have provoked the old gentleman beyond endurance. He is now prepared to turn Marlow out.

Page 64.

L. 417—19. I am prepared to grant you one hour to prove that Marlow is 'still the modest man' but warns her against any 'underhand game.' Whatever she might do, she must be honest **for your kindness.....inclination** You have always been so kind and considerate to me, that your commands have never seemed heavy and difficult to me. There has always been in one a spontaneous desire to obey them.

ACT IV.

Page 65.

all must.....arrives An added incentive to the proposed flight. If his identity and object of visit be discovered, Mrs. H would certainly take care that Constance had no chance to run away. [But how could the *object* be discovered? Sir Charles did not know of their secret love affair as will be evidenced in the last act.]

will write him further instructions Goldsmith has planned an excellent comic scene round this *written instructions*. Lest it might appear unnatural that being in the same house, instead of talking he should write, Goldsmith is taking as it were the precaution of forewarning the audience.

an account of myself How he came to possess the casket etc.

unaccountable set of people There was no reason for the landlady to become suspicious or inquisitive if a guest sent something for safe custody! To Marlow this was an inn yet the inmates did not seem to behave as such.

This littlefamily This girl has so obsessed my mind that there is no room there for the thoughts of anyone else however queer their behaviour might be.

Give me joy—Congratulate me. Marlow is greatly excited as already noticed by Hastings. **Crown me** **women** He thinks he has been very successful with Kate. Hence his elation. Who says that modest men can never win women? **Crown me** in recognition of my success. **Shadow me**—cover me up with laurels. In ancient days, the Greeks and Romans used to award crowns made of leaves (bay-leaves) in recognition of highest merits such as olympic sports champion, a great conqueror etc.

But what success..... **upon us** But tell me with whom have you succeeded and the nature of your success that you have become so boisterous?

But how..... **honour**? Hastings is a little taken aback by the boldness and mood of Marlow, hence this appeal and warning, [He knows the mistake in which Marlow was labouring and how grievous would be the consequence of his folly.]

The seat..... **inn-door** the carriage in which they had travelled was standing in the porch of the inn. The only safe place for the jewels was the box under the seat.

answer-ble..... **forthcoming** She will be held responsible and on demand will have to produce it.

He must..... **uneasiness** any one can imagine what a blow this news must have been to Hastings—After all the trouble to lose the treasure! But Marlow should not suspect any thing otherwise the whole plan would fail. So he determined to keep a bold face.

He!..... **however** what forced cheerfulness—what irony in the remark.

may you be..... **for one** The true meaning of this clever answer will depend upon an analysis of how and when had Marlow been successful for Hastings.

Was he referring to the fact that (1) but for Marlow's coming down here, he would not have the chance to elope with his sweet heart? (2) or was he ironically referring to the loss of the jewellery he had incurred through Marlow. Was Hastings wishing Marlow success or failure in his pursuit of Kate? He has already resigned himself to the loss of the jewels and sensible and honest that he was there could be no possible interpretation but this—I wish you would fail in your attempt to seduce your bar-maid just as I have failed to take away the jewels along with my sweet-heart.

Thank ye George—Marlow not knowig all the complications, accepts the wish at face value. He knows he has been of service to his friend so why should he not wish him success!

His servants have got drunk This is further aggravation. Marlow has insulted him, his daughter and now the servants are misbehaving.

What's to be the wonder now Marlow too has been bothered by Mr. H's constant attention, so he suspects that this formal salutation suggests another long story or his philosophy.

than your father's son because he is Mr. H's lifelong friend.

I believe you do Inspite of his resolution to "be calm", the insolent answer of Marlow has annoyed him.

I protest sirbelow Marlow thinks that no innkeeper should be displeased if the servants of any guest should drink heavily because to quote Marlow, (there's nothing in this house I shan't honestly pay for). He was under the impression that he was obliging the innkeeper by allowing his servants to get drunk.

I'll drink.....conscience, sir. A good demonstration of a man dead-drunk. When is it better to drink before or after supper? One enjoys good wine only after he has had a good dinner. He does not like to drink before his dinner—for the supper will not agree with the dinner.

I don't know.....beer-barrel You ought to be satisfied with the quantity of wine this fellow has imbibed, he is not capable of any more. The only other thing that could be done is to have him thrown into a barrel full of beer.

Sure you cannot be serious Marlow is honestly puzzled. He had done nothing to displease the innkeeper, in fact he was trying his best to please him. No inn keeper should mind a little drunkenness about the inn when he would be paid handsomely. So these threatening words appear to be nothing but a joke.

It's my house Noting that the innkeeper was indeed serious Marlow to quieten him assumes a superior and dignified role in an effort to brow beat Mr. H's indignation. So he counters 'this house is mine'.

This is the last straw. Mr. H assumes all the dignity of a gentleman provoked beyond endurance and reaches a point when he slashes young Marlow with bitter sarcasm. Before the flood of his burning sarcasm Marlow is cowed and he can only repeat "Bring me the bill and I shall depart".

Page 73.

L. 215—23 The last vestige of doubt expressed in lines 192—95 now vanish. The cold, naked truth has been most singularly pointed out by Kate. Marlow's self-pity and reproach know no bounds. The whole episode will soon become public property. His folly

will be exposed and held up to ridicule everywhere even in the shops : and that of all the places in the world that he should make an ass of himself in the very house where he should have held himself to the best advantage !

Maccaroni club consisted of an exclusive group of young Italians who indulged in 'every kind of dissipation, effeminacy of manners and novelty of dress' He is genuinely sorry that in his foolishness he insulted the girl.

L. 227—232 Now he sees everything clearly. It was his inherent stupidity that was responsible for the long series of mistakes.

Page 74.

Kate carries her acting to a fine climax. In an artful manner with tears in her eyes, she wonders if she had been indirectly responsible to drive him away from the house. Every one will blame her—a mere poor relation tolerated in the house should by her conduct send away an honoured guest of the family.

But to be plaintoo lovely The knowledge that she is related to the family has banished all mean thoughts from his mind. He suddenly realises the irresistible attraction of this girl and feels heartily sorry that he can not marry her because of the great gulf of difference between them and plainly he tells her so. At the same time he can no longer harbour in his heart the desire for any dishonourable relationship with her.

L. 250—55 To cause him further twinge of heart she insinuates that his excuse of difference in birth and culture was a lame excuse since on that score she is

not at all inferior to Miss Hardcastle. The real obstacle was her poverty. Oh! if she only had a legacy of a thousand pounds how gladly she would give it to him! Her histrionic and elocutionary abilities are superb. The desired effect is produced on the impressionable mind of Marlow.

Page 75.

your partiality.....sensible I am deeply touched by your tenderness for me.

were I.....affects me I feel extremely unhappy that I can not marry you. You see I can not live for myself. My choice of a wife must be influenced by (i) my father to whose authority I must bow (ii) the society whose opinion I dare not disregard. I am afraid both will be against my marrying you. So good-bye, though I am heart broken.

I never knew.....detain him All the uncertainty is gone. She is charmed by the nobility of his character now revealed. She must win him. Though she now intends to take her father into confidence yet to Marlow she must yet continue to be the bar-maid which she feigned in order to win Marlow.

have courted.....face so that Mrs. H. might not suspect her plan to elope.

Page 76.

But what.....murmurs She is beaming with satisfaction to find them courting and fondling. Her ambition after all will be realised—they will marry.

as for murmurs.....between us Tony deliberately takes the second meaning of *murmur* i. e. complain or grumble and not *soft whisperings* which his mother meant. Again by using the phrase *no love lost*,

he wanted his mother to understand that inspite of their occasional grumblings, they continued to love each other—their quarrels do not impair their love. But the accepted meaning of the phrase is—not much of love can be lost since there was not any. If two persons did not love each other how can any love be lost between them!

a merebrighter The grumblings or little quarrels of lovers, says Mrs. H are very essential just as a sprinkle of water makes the fire burn more fiercely so also a 'tiff' now and then makes their love grow deeper and stronger.

L. 302. It won't leave us What does *it* stand for? What she wanted Mrs. H to understand was "*love will not leave us i. e.,* quarrel or no quarrel we shall always love each other. But it is possible that she meant "the horse or carriage" which Tony had arranged for their flight. Constance is getting anxious about the delay. Tony assures her that the horse "is a pretty creature" (See line 283.)

Page 77.

Charm the bird His ways are so winsome that the wild birds would be tamed—a girl would have no chance to refuse him **takes after his father** compare Act 1. the Second Fellow's speech L. 278—83.

L 320—22. A sermon is almost an indispensable part of Christian worship service on Sunday. The priest always has a sermon or address for the congregation but a lazy country pastor sometimes gets out of it by postponing. So also Mrs. H suggests that though ordinarily no one gets married before his education is finished the practice may be waived in Tony's case. Such was her eagerness for this marriage.

Page 78.

Note Miss Neville's cleverness. Not only she leads Mrs. H. away from the letter but arrests her attention by a topic most sure to interest her—praising the son about his cleverness. Then in the next page her ingenuity and quick resourcefulness.

Page 79.

L. 365—73. Constance does some quick thinking. She has to concoct a letter that Tony ordinarily might receive. So she decides on one from a supposed person interested in cock fights. But she proves herself *too clever* as Tony later in L. 410 acknowledges.

L. 387—90 Please do not be angry with me thinking that I had the audacity to engineer this secret plan.

Page 80.

Mrs. H is very sarcastic and addresses a few caustic remarks to the girl and then flares upon her son in plain language that he will understand. The plan is at once made to prevent this and any future attempt to run away.

nods and signs while reading the letter.

Page 81.

L. 422—24 These phrases sum up all that has befallen Marlow. He can justly complain against the treatment received from various persons. He has so misbehaved that everyone will hate him now. He was forced into a situation where his manners were not of the best while all the time the conspirators secretly enjoyed the whole situation at his expense.

old Bedlam broke loose. Every one is highly excited and talking under stress of emotion. Tony alone is calm and thinks others have gone mad.

L. 428—29 If Tony had not been so young and so ignorant, I would have given him a sound thrashing. His idiocy and youth save him from punishment.

L. 430—31 Tony is such a low-grade fool, that it would be humiliating one's own self if he tried to teach or punish him.

L. 432—33 But he is shrewd and spiteful enough to thoroughly enjoy our difficulties and humiliations.

L. 439 requires an explanation Why did you not tell me at the very first opportunity that we were mistaken in the house. You had discovered the truth quite early.

Page. 82.

L. 441—43. I am not in a fit state of mind to give you a full explanation. I am overcome by the failure of my plans.

L. 452 to assist.....ridiculous Hastings helped in the plan by not telling his friend the whole truth as soon as he discovered it.

Hang me out A metaphor taken from clothes hung for drying.

Page 83.

L. 467—69 O' Mr. Marlow.....pity. Miss Neville's last and touching appeal to Marlow that he should not be angry. Instead of being angry. with me (for not undecieving you) you will be sorry for me if you only knew how cruel my aunt

Pedigree is and under what strict discipline I will be kept by her.

The torture.....excuse If I have unjustly provoked you to anger my only excuse is that my failure has filled one with such agony of suffering.

L. 481. Her parting words to her lover is (her own name) that he should be steadfast and true to his love

ACT V

Page 84.

Two hours after the last scene. Sir Charles has already arrived as expected by Mr. H (Act 4, 190) Hastings is about to go to the 'bottom of the garden.'

my fruitless appointment Since his last disappointment, Hastings has grown very pessimistic. He does not have any confidence in Tony and half-expects the young 'squire not to keep his word (page 84). Mr. H has freely forgiven Marlow for he has heard everything from his daughter (Act 4, line 271) and met his old friend. There is nothing but laughter when he thinks and talks of the past incidents.

L. 14—15 'You should have heard the grand manner in which your son sent me his imperious commands'.

L. 16—27 And he must have treated your efforts to kindness and cordiality very coldly. When Mr. H wondered how he could possibly have been mistaken for an innkeeper Sir Charles laughed, 'He took you for a very uncommon type.'

Page 86.

L. 25 daughter's fortunesmall the daughter too mentioned this (Act 4, line 255).

L. 41—44 Mr. H is very generous. He does not mention anything about his own feelings (he has forgotten and forgiven) "Ah! do not bother, if you are thinking of the feelings of my daughter. You just go and amuse her for a little while and she too will forget; in fact she might like you the better for that episode."

N. B. To understand the situation fully, we must remember that Marlow is yet 'undeceived' about the true identity of the bar-maid. To him she is a different person from or a cousin of Miss Hardcastle. Labouring under this, though he speaks the truth (so far as he is concerned) he is again misunderstood by Mr. H.

Page 87.

Approbation.....take me? Mr. H. is slightly offended at Marlow's cold and formal answer. [The daughter has already confided in the father her tender feelings for Marlow. That naturally suggests that the young people are quite advanced in their love affair; and yet Marlow is so off-hand even after Mr. H has given the broad hint that he knows all about it.]

L. 50 I am not so fortunate as to have her love.

L. 54—56 'You are mistaken, sir, that there is closer attachment between us. During the meeting I was very respectful to her and she on her part was formal and dignified.'

my impudence..... family This sentence is so constructed that Mr H interprets it differently from what Marlow implied. Marlow meant—"I behaved very courteously with Miss. H but I hope you did not tell her how boorishly I treated you". Mr. H understands

"I hope, sir, she did not tell you or the rest of the family how impudently I behaved with her".

girls likesometimes The reference is not to what Kate said but what he himself had seen with his own eyes, (Act III L. 397—98).

But this is over-acting Mr. H is getting a little impatient with what he considers Marlow's feigning or rather refusing to admit their love but still he encourages him in line 69—70, 72—73 and 75—76.

Page 88.

L. 77—81 Marlow is exasperated, He thinks the old man is trying to force him to a confession that he is not guilty of. So he uses plain language emphatically denying any *attachment or affection*.

as Heaven.....mortification At the suggestion that he had caught hold of Kate's hand, Marlow is indignant. He now swears "You ordered so I came here. The lady has not aroused any deep feeling of love in me and so leaving her also was formal. I hope now that you will not further cross-question me as to how I have behaved and allow me to go away. I am only being humiliated in this house". The two fathers are confounded. Sir Charles thinks there was a ring of sincerity in what he said but Mr. H is confirmed that Marlow uttered a set of deliberate lies.

Page 89.

L. 116. Mr. H scores a victory over his friend. Sir Charles was inclined to be on the side of his son against the statements of his friend but now the girl also confirms,

some.....face He praised the beauty of my face.

his wantmine that he was not worthy of so good and accomplished a lady **mentioned his heart** how his heart was filled with love for her.

Page 90.

a short tragedy speech in a dramatic manner de-claimed how his life would be ruined if his love was not required. Compare Act IV line 240—49.

Ended.....rapture concluded by feigning how happy and lucky he was (since she accepted his love) We know all this to be untrue but Kate had a secret plan of her own which is revealed in her next speech.

L. 123—27. The father knows the nature of the son and he disbelieves this fabrication. Marlow is not capable of becoming so forward and bold as to talk in the manner described. Miss H's description of Marlow does not fit the character of Marlow.

Page 94.

Don't be afraid Note the wickedness of Tony. Several times he repeats this phrase but all the time he makes suggestions just to scare her. **Father in-Law.** Tony seems a little disrespectful in referring to Mr. H in this term. Of course he was his step-father that is father only according to social laws.

Page 95.

Stout horses.....they say As the proverb runs—with strong horses and firm determination one can cover long distance in a short time.

L. 252 I havethe air Since Mr. H was insistent on finding out the other person, according to the plan in L. 232, Tony to keep his mother in hiding

had to cough frequently. Lest Mr. H be more suspicious by his constant coughing, Tony gives this explanation and attempts to lead Mr. H away.

L. 165 It's in.....you Mr. H knows Tony thoroughly well to believe his "I'll tell you all, sir."

He'll murder my boy the loud protesting voices of the two confirmed Mrs. H that the supposed robber was about to kill her dear son.

L. 134 all my.....end. He was very fond of his son and believed in his honesty and truthfulness—now it will be proved that he is capable of deceiving his father.

L. 136 I fear..... begining. If Marlow does not 'declare his passion' for her in this interview, she will know that he did not love her; and not getting him as her husband would mean that she would never have true happiness in life.

Page 92.

L. 185 After we.....friends Tony is referring to a country wrestling bout in which when a person is defeated, the contestants kiss and be friends again without retaining any further ill-feeling. [The suggestion is that Hastings was still retaining hard feelings towards Tony. That is why he was surprised when Tony kept the appointment punctually.]

Kiss the hangman You would have been condemned to death for murdering me and as the custom is, before the noose is put round the neck you would be kissing the hangman so that God might forgive the crime.

Page 93.

Crackskull Common Intentional coinage of such a gruesome name. Tony suggested this to frighten his mother all the more.

to make.....right on't To be attacked by robbers would be a fitting conclusion to all the horrible experiences of the night.

Page 96.

What your rage.....me Spare the child and satisfy your anger with my life.

L. 273—76. It is a little difficult to believe this that even after Mr. H has spoken to her she could not recognise her husband. First, that she could not realise that she was being driven round and round the house and not recognising the garden and then this! But then Goldsmith has painted Mrs. H to be a *very* silly person. The explanation is further given in her own words "my fears blinded me."

L. 293—94 This is a very just retort. If the mother is being abused by the son, the fault is her own. "Everybody in the neighbourhood agrees that you have thoroughly spoiled me by your indulgence. What wonder that the evils that you have nurtured in my nature should recoil upon you?"

Page 97.

There's morality..... We know that Mr. H. was somewhat a philosopher and he was quick to notice the moral significance of Tony's reply. Mrs. H. was chiefly responsible in sowing evil seeds in the childhood nature of Tony and such she is now harvesting the result.

L. 299—300 pluck up.....malignity After the adventure of the night, Constance too is a little shaken and she is wavering. She is not willing to try to run away a second time. So Hastings is urging her. "Do not hesitate; it's no use trying to reason and there is no

time for either. If you will make up your mind and elope with me, very soon we shall escape all the evil designs of your aunt".

sunk with the agitations As the result of the recent unhappy experiences. I have grown pessimistic

Two or three years' patience I feel sure that at the most, we may not be united for two or three years, after that if we are patient enough, our love will succeed.

L. 305 such a... ..inconstancy Hastings finds it difficult to agree to patient waiting for 3 years. To him such waiting is as bad as one of the party becoming unfaithful to the other.

Prudence.....repentance "I was too sentimental in agreeing to elope, but now better judgment and reason prompt me. When we are young and emotional money and wealth do not appear to be of any consequence but later on one has to repent throughout life for such youthful imprudence. Marry in haste, repent at leisure."

has not.....relieve you: Because he is not your legal guardian.

Page 98.

But he.....rely: He can influence his wife.

[It was not his influence with his wife but tact with Tony that brought about redress. Act V 478-491]

L. 322-25 Sir Charles is on the horns of a dilemma. In either case he stands to lose. If it is proved that young Marlow is in love with Kate, he will lose faith in his son for having told a deliberate lie. If it is proved that he told his father the truth, it means that he will not be able to have Kate as his daughter-in-law.

L. 334—38 I believe...regret A very clever reply. "I do not quite believe you when you say that you are feeling very sorry to leave me. You can easily relieve yourself of this suffering. Continue your stay here a little longer, and on closer acquaintance, you will find me unworthy."

Page 99.

It must.....resolution "I have allowed myself to feel attracted towards you. Instead of restraining I have allowed myself to fall in love with you, and now even my self respect begins to weaken; your inferiority in every respect, the anger of my father, and the boycott of society (if I marry you) no longer weigh heavily with me. This is a very alarming situation—insanity. I must tear myself away at any cost"

L. 350 what are.....affluence She is indirectly insinuating that Marlow has an eye on money. The only difference she has with Miss H. is that the latter is rich. "I must therefore not expect from you anything beyond a little praise of my so-called virtues. You only choose to playfully pay a little attention to me but truly you are interested in a rich dowry."

L. 360—62 Marlow protests "you wrong me, Madam! I never thought of money. I was attracted to you by your beauty. You are so beautiful that every one is sure to be moved at the very sight of you."

Page 100.

Steals in.....virtue Marlow's frank confession of Kate's virtues. "The more I talk to you, I find newer charms which I had not noticed before. These newly revealed qualities together with the old ones, reveal to me a truer and better picture of yourself. Now I realise that what in the beginning

appeared to be coarse, is nothing but cultured simplicity. At first I thought you to be bold and aggressive but on closer inspection I know your forwardness is born of inherent innocence and virtue. [We know that in the garb of a bar-maid Kate was very realistic and now she is acting different—hence it was not the mistake of Marlow.]

L. 339—41. Marlow is defeated. "For your sake I'll stay. I know my father. He is too shrewd a person not to approve your merits, when he sees you."

L. 342—79. "No, Mr. Marlow, I will not ask you to stay back on my account. I shall never be happy to form a relationship with you in which there is the possibility of future regrets. I know, at the moment you are under the influence of a passing emotion and so I will not take advantage and 'catch' you; even though it will make me happy to have you. I could not possibly enjoy this happiness because I know later on you will not be fully happy to live with me as your wife."

L. 384—86 I will make.....conduct "I am sorry for and ashamed of my past conduct but in future my best efforts will be directed in making amends for the dishonourable manner in which I behaved with you."

Page 101.

L. 389—93 I might.....admirer "Probably I will not mind having a little fun with you for a while. But I can never think of marriage because being poor, it would seem I am marrying you for your wealth and social position. You too would not be acting wisely

in taking me for a wife. No, no; you seem to be too sure that I will jump at this offer of yours, but I will not."

Does thisconfusion Marlow is totally vanquished. On his knees he begs "You misjudge me. I am neither conceited nor self-assured. Every moment you humble and confuse me by your greater charms and virtues."

Page 102.

L. 426—27 I never.....taken down Whenever I have tried to be boastful, I am always detected and humiliated to my proper position. Thus the second mistake of Marlow *re*, Kate is also 'undeceived'.

Page 103.

L. 451. "She is my niece not yours; I am her guardian. I shall do as I please with the jewels."

L. 452—54 This was stipulated in the will. Mrs. H apparently had forgotten.

He is not of age This is a lie—Mr. H. exposes this in line 479.

My present confusion I am ashamed.

Page 104.

L. 478—82 The young couple have not appealed to Mr. H in vain. He would rather expose his wife and humiliate her than not stand up for the truth and do the just thing. He had conceded to his wife in the hope that by hiding the age of Tony, the latter would get a chance to improve himself. (Everyone was sure, the moment Tony got his money on attaining maturity there would be no restraining him). But now since she wants to force Constance to marry Tony for the sake of the jewels, he now declares the truth.

L. 485—91. Tony is very happy. His effort to be learnedly legal is very amusing. He has regained his freedom as it were. His mother can no longer pester him.

L. 496—98 'If Kate would relent and consent to marry me, I shall be the happiest man.'

repent your bargain You will never be sorry to have chosen her as your wife.

Epilogue.

L. 1—4. I have lowered myself to the level of a bar-maid in order to successfully win a husband. And now in the same artless character, I'd like win your approbation.

L. 7. Our life.....please. The object of the authour in creating these characters of the play, is to please the public or audience.

Compare Shakespeare's **As you Like it** Act II, Scene 7.

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances ;
And one man in his time plays many parts,
His acts being seven ages.

L. 13—16 The second phase of her career. More self-possessed, she flits about the inn doing her duties of dusting, marketing, ordering the servants etc. She is no longer shy but even flirts with the customers.

L. 17—23 The third stage. She grows too 'big' to continue in the country. She takes a job in a city

restaurant. Here she is a great 'hit' and collects many admirers and lovers. To the aristocrats as well as the common people who frequent this place, she exhibits her charms. As she roguishly smiles at the admiring crowd, some stare at her beauty forgetting their food, some drink toasts to her health and beauty while those who have already been smitten deep, experience great anguish of heart.

L. 24—23 The fourth stage. She is now a society lady. Having captured a 'squire, she makes the best effort to hold her head up among the upper-class. She gives herself all kinds of airs and cultivates 'tastes'. She no longer likes the dancing halls or cheap theatres but must frequent the operas as aristocrats do. At society dances carries herself with great affectation using her eyes to the utmost. Then as she begins to lose her beauty she imbibes the vice of playing cards. The fifth act—before she leaves the stage (her exit) she pleads with the audience on behalf of the author—that they would be favourably impressed by the play.

The Second Epilogue

Tony is the last character to retire from the stage. Having gained what he most desired *i. e.* the money his father left him, he now confides in the audience his future plans and ambitions.

L. 3—4 I'll leave the country and make an impression in town by living a dashing life.

L. 10—22 A vivid picture of the kind of life he intends to lead in London with his wife, Bet Bouncer. They will go about in the city in a coach drawn by spirited horses. They will have lots of friends and Mrs.

Lumpkin will beam on them from the coach. They will indulge in all kinds of fun at nights—go to dance-halls or other pleasure haunts. The theatres would be beneath their dignity, they will patronise the operas only or sometimes recitals of sacred music. "We shall be dressing gaily setting fashions for the town. We will frequent all the auctions and with utter disregard of money, buy up pictures and paintings at the rate of ten pounds for every yard".

Here is the final ironical reference to things 'genteel' which seemed so essential to contemporary Sentimental Comedy.

A reference to the Epilogues

(Extract from a letter to Cradock.)

"I thank you sincerely for your epilogue, which, however, could not be used, but with your permission shall be printed. The story, in short, is this. Murphy sent me rather the outline of an epilogue than an epilogue, which was to be sung by Miss Catley, and which she approved; Mrs. Bulkley, hearing this, insisted on throwing up her part (of Miss Hardcastle) unless, according to the custom of the theatre, she were permitted to speak the epilogue. In this embarrassment I thought of making a quarrelling epilogue between Catley and her, debating who should speak the epilogue; but then Miss Catley refused, after I had taken the trouble of drawing it out. I was then at a loss indeed; an epilogue was to be made, and for none but Mrs. Bulkley. I made one, and Colman thought it too bad to be spoken; I was obliged, therefore, to try a fourth time, and made a very mawkish thing, as you will shortly see. Such is the history of my stage adventures."

QUESTIONS.

1. Give a brief sketch of the life of Goldsmith chiefly commenting on his literary career.
2. What is a comedy? Examine the 18th century comedy with reference to your definition. What was Goldsmith's contribution to the development of the 18th century comedy?
3. Write a note on the 18th century stage. What success or failure did Goldsmith have in the producing of his plays?
4. Write a short historical note on the writing and producing of "She Stoops to Conquer."
5. How did the play come to have two titles? Which of the two do you think, is more suitable? Give reasons.
6. What autobiographical touches do you find in the play?
7. Write an essay on contemporary social life in England as painted in "She Stoops to Conquer."
8. Refer to one or more of Goldsmith's references in this play to "Sentimental Comedy" of the 18th century and comment on his attitude towards such dramas.
9. Critically examine Walpole's statement "She Stoops to Conquer is the lowest of all farce."
10. What do you consider to be the merits of the play? Does this play appeal to you in the same way as it appealed to the 18th century audience?
11. Write an essay on the humour of the play.
12. Do you consider the apparent improbabilities of the play forceful enough to spoil the general effect of the comedy? Discuss.

13. Make a comparative estimate of the characters of Marlow and Hastings, in what way does Tony differ from them.

14. Which of the two young girls is more to your liking? Give reasons for your preference.

15. Make a thorough analysis of the character of Mrs. Hardcastle. Do you find any redeeming features in her?

16. Examine the character of Mr. Hardcastle as a friend, host, father, husband and country gentleman.

17. Summarise the scene in which Mr. H trains the servants, commenting on the nature of comedy you find there.

18. Briefly narrate the story of Marlow's meetings with Kate.

19. Write a short appreciative note on the *names* used in the play.

20. Explain and comment on :

1. "Ecod, mother, all the parish says you have spoiled me, and so you may take the fruits on't."

2. as for murmurs, mother, we grumble a little now and then, to be sure. But there is no love lost between us.

3. but seriously, Mr. Marlow, do you think I could ever submit to a connection where I must appear mercenary, and you imprudent? Do you think I could ever catch at the confident addresses of a secure admirer?

